

# THE ATHLETIC AETUM

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No. 2699.

SATURDAY, JULY 19, 1879.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL, IN AID OF THE FUNDS OF THE BIRMINGHAM GENERAL HOSPITAL.

### THIRTY-THIRD CELEBRATION,

ON  
TUESDAY, August 26,  
WEDNESDAY, August 27,  
THURSDAY, August 28,  
FRIDAY, August 29.

President,  
THE RIGHT HONOURABLE LORD NORTON.

#### OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING, August 26, ELLIOT. TUESDAY EVENING, A New Cantata, by Max Bruch, entitled *The Lay of the Bell*, and a MISCELLANEOUS SELECTION.  
WEDNESDAY MORNING, August 27, *MOSES IN EGYPT*, Rossini. WEDNESDAY EVENING, A MISCELLANEOUS CONCERT, including Beethoven's Symphony in A major, No. 7.  
THURSDAY MORNING, August 28, *MESSIAH*. THURSDAY EVENING, A New Cantata, by Saint-Saëns, entitled *The Lark*, and the HARP, composed expressly for this Festival, and a MISCELLANEOUS SELECTION, comprising Overture to WILLIAM TELL, &c.  
FRIDAY MORNING, August 29, Cherubini's REQUIEM, Mendelssohn's LORENSBURG, &c. DATE NOVEMBER, &c. FRIDAY EVENING, ISRAEL IN EGYPT.  
Programmes of the Performances will be forwarded by post on application to the undersigned, at the Offices of the Festival Committee, 17, Lancaster, Birmingham, on and after the 25th inst. By order,  
ROBERT L. IMPEY, Secretary to the Festival Committee.

## ROYAL ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

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President.  
The LORD TALBOT DE MALAHIDE, F.R.S. F.S.A.  
ANNUAL MEETING, at TAUNTON, 1879.  
TUESDAY, August 5, to THURSDAY, August 12, inclusive.  
President of the Meeting.  
The Right Rev. THE LORD BISHOP OF BATH AND WELLS.  
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#### PROCEEDINGS OF THE MEETING.

TUESDAY, August 5.—The Mayor and Corporation will receive the Institute at an Inaugural Meeting. President's Address. Luncheon by the Mayor and Corporation. Afternoon: Visit to Taunton Castle. St. Mary Magdalen's Church, and General Inspection and Perambulation of the Town. Sectional Meetings at 8.30.  
WEDNESDAY, August 6.—Excursion by Rail to Claverham Abbey and Dunster. Reception at Dunster Castle. Conversation at 9, in Taunton Castle Hall, by the Royal Archaeological Institute.  
THURSDAY, August 7.—Annual Meeting of the Institute. Meetings of Sections. Afternoon: Excursion to Staple Fitzpaine and Castle Neroche. Sectional Meetings at 8.30.  
FRIDAY, August 8.—Excursion by Rail to Bridgwater; by Road to Taunton, Stokely, and Fairfield. Reception by Sir A. A. Hood. To Wellington. Inaugural Dinner. Quagga and Seal. Home by rail from Williton. Conversation by the Mayor at 9.  
SATURDAY, August 9.—Excursion by Rail to Langport, by road to Matherley Abbey and Montacute. Reception at Montacute House. To Hinton Hill, Stoke-sub-Hamdon Church, Harrington Court, and Ilminster. Home by rail.  
SUNDAY, August 10.—Service in St. Mary Magdalen's Church.  
MONDAY, August 11.—Excursion by Rail to Wells. Reception at the Palace. To Glastonbury. Home by rail. Sectional Meetings at 8.30.  
TUESDAY, August 12.—Morning: Sectional Meetings. General Concluding Meeting. Afternoon: Carriage Excursion to Norton Fitz Warren, Bishop's Lydeard, Colchester, and Kingston.  
Information regarding the general and local arrangements of the Meeting may be obtained from Mr. Biddell, at Taunton Castle. Tickets for the Meeting will be issued, and all information given, at the Rooms of the Representative Archaeological Society in the Castle, which have been placed at the disposal of the Institute for the purposes of the Meeting by the kindness of the Council of the Society. Price of Tickets, for Gentlemen, 10s. 6d. (not transferable), for Ladies (transferable), 10s. 6d., entitling the bearer to take part in all the Meetings and Proceedings of the week, to visit the Museum and all other objects of interest which may be thrown open to the Institute.  
Accommodation may be obtained at the Castle Hotel, the London, and the Castle Hotels. Information respecting Lodgings may be obtained of Mr. Haas, House Agent, &c.  
By Order of the Council,  
ALBERT HARTSHOLME, Secretary.  
10, New Burlington-street, London, W.

## INSTITUTE OF CHEMISTRY OF GREAT BRITAIN AND IRELAND.—AN EXAMINATION IN PRACTICAL CHEMISTRY, in connection with the Institute, will be held on MONDAY, August 12, and four following days. Examiner—Dr. W. R. HODGKINSON.—Candidates are requested to communicate with the Secretary, Mr. CHARLES E. GROVES, Somerset House-terrace, London, W.C.

## ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

ATTEND EXHIBITION OF MODERN PICTURES IN OIL AND WATER COLOUR.

NOTICE TO ARTISTS.—The above Exhibition will OPEN in the Assembly Rooms on FRIDAY, the 25th of August. Works received from August 4th to 10th, both inclusive.—London Agent, Mr. W. A. SMITH, 14, Chancery-lane, Middlesex; Edinburgh, Messrs. Dods, Muir & Co., 20, George-street; from whom particulars; or from the HONORARY SECRETARIES, Newcastle-upon-Tyne.

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## PASIL VERESCHAGIN'S PICTURES of the TURCO-RUSSIAN WAR (Siege of Plevna, &c.), and IMPRESSIONS IN NORTH INDIA, NOW ON VIEW.—French Court, Exhibition-road, South Kensington (entrance by Indian Museum).—Admission, One Shilling.

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SATURDAY, JULY 19, 1879.

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## LITERATURE

*The Life of Benjamin Franklin, Written by Himself.* By John Bigelow. 3 vols. (Lippincott & Co.)

BENJAMIN FRANKLIN is one of the few men whose place of residence in London is thought worthy of commemoration. Whoever walks down Craven Street will see a medallion in front of a house there with these words inscribed on it: "Lived here, Benjamin Franklin, printer, philosopher, and statesman, born 1706, died 1790." In the National Portrait Gallery a portrait of Franklin hangs among those of the worthies whose memories we delight to honour, and it is probable that, if he could revisit this world, he would find himself as much respected in this country as in that of his birth. A statue of him stands in his native city, but the citizens of Boston have not yet given due effect to his bequest for providing young working men with advances of money, the difficulty being to find trustees to carry out the conditions in his will. He would be surprised to learn that the doctrine of free interchange of commodities, which was the cardinal one in his economic creed, has full scope and practical effect in Britain alone, and that the system of protection to native industry, which he denounced as fraught with all possible mischief, is nowhere more cherished than in Massachusetts, where he was born, and in the State of Pennsylvania, where he spent a great part of his life, and where he died. Though opinions may differ as to the country which does him the more real honour, yet it is indisputable that his writings are equally popular in both. Indeed, not many persons who have written in English address all English-reading persons more directly than Franklin, and none of his works has had a larger circle of readers than the memoirs of his life.

The first authorized edition of Franklin's memoirs appeared in 1817. It was edited by his grandson, William Temple Franklin, to whom he had bequeathed all his manuscripts. A part of the memoirs published in this country twenty years previously was a translation from a French version which had appeared in Paris. This imperfect and untrustworthy work is still reprinted and circulated on both sides of the Atlantic, and is accepted by many readers as the genuine production of Franklin. In the preface to the authentic work, published in 1817, the editor, while admitting that

the portion previously given to the world in the manner described is substantially correct, holds that his version of the narrative "must be infinitely more estimable by being printed literally from the original autograph." Hence it is that the edition of 1817 has been regarded by critics as the only one worthy of credit. It now appears, however, that the edition which was supposed to be beyond suspicion is untrustworthy, containing no less than twelve hundred variations from the actual text of the autograph. Indeed, W. Temple Franklin followed a copy of the autograph, and is suspected of making changes in it. Mr. Bigelow now gives us for the first time a *verbatim* reprint of what Franklin originally wrote. The differences between the assumed and the true text are not only many, but they are often serious. One or two examples will show the nature of the variations. The first is from the opening sentences of the memoir:—

EDITION 1817.  
"From the poverty and obscurity in which I was born, and in which I passed my earliest years, I have raised myself to a state of affluence and some degree of celebrity in the world. As constant good fortune has accompanied me even to an advanced period of life, my posterity will perhaps be desirous of learning the means which I employed, and which, thanks to Providence, so well succeeded with me. They may also deem them fit to be imitated, should any of them find themselves in similar circumstances."

Another will suffice to convince any one that the two versions are materially different. Here is the sketch of Franklin's father as given by W. Temple Franklin and as written by himself:—

EDITION 1817.  
"I suppose you may like to know what kind of man my father was. He had an excellent constitution, and was of a middle stature, well set and very strong; he could draw prettily, and was a little skilled in music; his voice was sonorous and agreeable, so that when he played on his violin and sung withal, as he was accustomed to do after the business of the day was over, it was extremely agreeable to hear. He had some knowledge of mechanics, and on occasion was very handy with other tradesmen's tools, but his great excellence was his sound understanding." &c.

Many of the minor variations are curious. In one case we find "some" in the 1817 edition and "none" in the autograph. Once, however, we think the printed version of the autograph is incorrect. Referring to the sect of Dunkers, Franklin says that he was acquainted with Michael Welfare, one of the founders. In the 1817 edition the name is spelled Welfare, and it may turn out that the latter is the correct spelling. Several of the variations are of this kind, and they are obviously due either to an error in transcription or else to difference of opinion as to the meaning of words. In both there is the mistake of spelling Wilks, the actor, as "Wilkes." Mr. Bigelow puzzles us on one occasion when he reproduces a note by Wm. Temple Franklin, and expands it from one line to nine. The note in question explains the use of the word "chapel" in connexion with a printing-house. Unless the copy from which Mr. Bigelow has extracted the note differs from that to which we have referred, he is chargeable with

doing something similar to that with which he charges Wm. Temple Franklin. The conduct of the latter we do not intend to discuss at present. It is discussed at length by Mr. Bigelow, and deserves to be discussed in detail, if at all. We content ourselves with suggesting a reasonable explanation of some of the discrepancies between the version of the memoirs rather tardily made public by Franklin's grandson and that which is now before us. Wm. Temple Franklin is known to have exchanged the original autograph for a copy in the possession of Madame le Veillard, this copy being thought better adapted for the printer than the first draught. It is said by Sir Samuel Romilly that the copy was taken by a copying-press, but there is no proof that the copy really used was a fac-simile of the original. Hence it is possible that some of the variations are really due to Franklin himself. There is no doubt that eight pages now printed from the autograph are not reproduced in the edition of 1817, and it may be that these were cancelled when the copy was made. Certainly there is no apparent reason for suppressing these pages, while they add greatly to the value of the present text. Indeed, the text given by Mr. Bigelow must be accepted as the only authentic reproduction of what Franklin penned, and it will henceforth be preferred to all others. As we read it the old story becomes fresh again, and the general effect of the whole gains in vividness.

The career of Franklin is too familiar to require to be sketched. Few stories, unless it be the autobiography of Robinson Crusoe, are better known than that of the poor boy who began life as a candle-maker, then became a printer, who educated himself to write as telling English as Defoe or Swift, who rose to wealth by his own exertions, who attained a leading place among men of science by his discoveries, and whose inventive genius was as remarkable as his acuteness as an investigator of natural phenomena, who contributed as much as any man to secure the independence of the United States, and who was unquestionably the most noteworthy man born on the North American continent. Late in life, being then eighty-two, he told his friend Benjamin Vaughan the purpose with which he wrote his memoirs, saying:—

"To shorten the work, as well as for other reasons, I omit all facts and transactions that may not have a tendency to benefit the young reader, by showing him from my example, and my success in emerging from poverty and acquiring some degree of wealth, power, and reputation, the advantages of certain modes of conduct which I observed, and of avoiding the errors which were prejudicial to me. If a writer can judge properly of his own work, I fancy, on reading over what is already done, that the work will be found entertaining, interesting, and useful, more so than I expected when I began it."

It is not often that an author forms so correct a forecast of the result of his labours. Still more seldom has it happened to any author to have produced the same effect as Franklin may be credited with. The impression which he made by his writings, long before he began to compose the memoirs of his life, was greater than that produced by any previous writer on his side of the Atlantic. Men of letters and science in Europe were then awakened to the fact that a large reading public was in course of formation on the con-

inent of North America. David Hume was specially struck with the following remark in one of Franklin's letters to him in 1760:—"I assure you it often gives me pleasure to reflect how greatly the *audience* (if I may so term it) of a good English writer will, in a century or two, be increased by the increase of English people in our colonies." The result of reading this was to cause Hume to advance it as an argument to Gibbon in favour of the latter writing his 'Decline and Fall of the Roman Empire' in English rather than in French. Thus we have Franklin, as well as Gibbon, to thank for the possession of an English classic.

Among the many passages which are more effective in the present version of these memoirs than in the former one, those which deal with persons are conspicuous. What can be better, in its way, for instance, than the following sketch of Samuel Mickle, who might have sat for his portrait when Goldsmith drew Mr. Croaker in the 'Good-natured Man'?—

"There are croakers in every country, always boding its ruin. Such a one lived in Philadelphia, a person of note, an elderly man, with a wise look and a very grave manner of speaking; his name was Samuel Mickle. This gentleman, a stranger to me, stopt one day at my door, and asked me if I was the young man who had lately opened a new printing-house. Being answered in the affirmative, he said he was sorry for me, because it was an expensive undertaking, and the expense would be lost; for Philadelphia was a sinking place, the people already half bankrupt, or near being so; all appearances to the contrary, such as new buildings and the rise of rents, being, to his certain knowledge, fallacious; for they were, in fact, among the things that would soon ruin us. And he gave me such a detail of misfortunes now existing, or that were soon to exist, that he left me half melancholy. Had I known him before I engaged in this business, probably I never should have done it. This man continued to live in this decaying place, and to declaim in the same strain, refusing for many years to buy a house there, because all was going to destruction; and at last I had the pleasure of seeing him give five times as much for one as he might have bought it for when he first began his croaking."

Quite as pointed are some of the sketches of the members of the Junto, a club established by Franklin for mutual improvement. This is the portrait of one of the members:—

"Thomas Godfrey, a self-taught mathematician great in his way, and afterwards inventor of what is now called Hadley's quadrant. But he knew little out of his way, and was not a pleasing companion; as, like most great mathematicians I have met with, he expected universal precision in everything said, or was for ever denying or distinguishing upon trifles, to the disturbance of all conversation."

In Franklin's best stories there is to be found a good but not obtrusive moral or else a point which sinks them in the memory. Nothing could be more emphatic and yet simpler in form than the account of his being converted to eat fish. The incident occurred in his vegetarian days. He was on a voyage and he saw his fellow-passengers catch cod:—

"Hitherto I had stuck to my resolution of not eating animal food, and on this occasion I considered, with my master Tryon, the taking of every fish as a kind of unprovoked murder, since none of them had, or ever could do us any injury that might justify the slaughter. All this seemed very reasonable. But I had formerly been a great lover of fish, and when this came hot out of the frying-pan it smelt admirably well. I balanced some time

between principle and inclination, till I recollected that, when the fish were opened, I saw smaller fish taken out of their stomachs; then thought I, 'If you eat one another, I don't see why we mayn't eat you.' So I dined upon cod very heartily, and continued to eat with other people, returning only now and then occasionally to a vegetable diet. So convenient a thing it is to be a *reasonable creature*, since it enables one to find or make a reason for everything one has a mind to."

The following story, told by him to illustrate his argument, is an excellent specimen of the effective way in which he could enforce a general proposition. He introduces it in the course of the account which he gives of his attempts to practise the moral virtues. The virtue of order he found it very difficult to acquire, confessing himself incorrigible in that particular. He found himself so much disheartened at his failure to get rid of bad habits and to become orderly that he likened himself to a man who, buying an axe of a smith, his neighbour, desired to have the whole surface as bright as the edge:—

"The smith consented to grind it bright for him if he would turn the wheel; he turned, while the smith pressed the broad face of the axe hard and heavily on the stone, which made the turning of it very fatiguing. The man came every now and then from the wheel to see how the work went on, and at length would take his axe as it was, without further grinding. 'No,' said the smith, 'turn on, turn on; we shall have it bright by-and-by: as yet it is only speckled.' 'Yes,' says the man, 'but I think I like a speckled axe best.'"

If we were to draw a full-length picture of Franklin, we should have to introduce many shades in order to impart truth to the likeness. At present, however, we think of him as a writer rather than as a statesman, and it is as the writer of his memoirs that he delights us the most. He had several shortcomings, and was deficient in qualities which render a character universally liked. However, he was a man who not only held high rank among his contemporaries, but who has lost less by the lapse of time than many others who, in his lifetime, were accounted greater than he. Mr. Bigelow having supplemented Franklin's narrative with biographical extracts from his letters, the work is both complete and excellent. We regret that it did not appear in this country soon after its publication in the United States.

*How I Volunteered for the Cape, and what I did There.* By T. E. Fenn (late Lieutenant Frontier Light Horse). (S. Tinsley & Co.)  
*A Hunting Expedition to the Transvaal.* By D. Fernandes das Neves. Translated from the Portuguese by Mariana Monteiro. (Bell & Sons.)

MR. FENN does not pretend to write a history of the Kaffir war of 1877-8, in which he took part, but merely to describe his own experiences and adventures. He has performed his self-imposed task very well, and his book is both instructive and interesting. Mr. Fenn, after serving four years in the Volunteers and two and a half years in the Yeomanry, found an opportunity of taking a twelve-month's holiday. The Kaffir war had just broken out, so, armed with letters of introduction, he set off for South Africa, with a view of serving in some mounted corps. On arrival he asked for and obtained a commission as sub-lieutenant in the Frontier Light Horse, originally raised by Lieut. Carrington, of the 24th, and called after him Carrington's Horse.

Its strength was three squadrons, and it was equipped, rationed, and paid by the Imperial Government, quite independently of the Colonial Government. The engagement was for six months' service, with option of re-engagement at the end of that time. The men were well paid, a captain getting fifteen shillings a day, a subaltern eleven, a trooper five, and the intermediate ranks in proportion. In the ranks were many young men who had held good social positions at home. The officers carried revolver and sword, the men a steel-barrelled carbine, slung from the right shoulder, and hanging on the left side. A long sword-bayonet would probably have been a useful addition. On the whole, however, the clothing and arms were simple and serviceable. This corps is now serving in Zululand under the command of Col. Buller.

Many men going out to South Africa entered in preference the Frontier Armed and Mounted Police, now the Cape Mounted Riflemen. Nominally their pay was rather higher, but after providing for the horse and equipment there was little left for pocket money. Indeed, a recruit on first joining finds himself in debt for something like eighteen months, at the end of which time he requires a new outfit. Mr. Fenn was no sooner appointed than he was sent to the front, and the first thing he had to do was to select a charger:—

"South African horses compare very unfavourably with those of England or even of Australia. They are small and often weedy, and, as a rule, weak in the hind quarters. But they are wiry, willing little animals, and will do many days' hard work on little or no food."

The author of course refers to the horse sickness, a disease peculiar to South Africa. In about three weeks' time the regiment lost seventy-five horses, and the mounted infantry and volunteers suffered as severely. The veterinary surgeon of the Frontier Light Horse had, during Mr. Fenn's stay with the regiment, over a hundred and fifty patients; but though he tried every remedy he could think of he did not succeed in one single case. The disease comes on suddenly, and generally proves fatal in the course of a few hours. A few horses recover, "in which case they are called 'salted,' and are enhanced in value a hundred and fifty per cent." But a horse that is salted in one district is not necessarily proof against "catching the sickness in another." The South African horses are sure-footed, but the roads are often so atrocious that it is absolutely necessary to dismount and lead them. Indeed, Mr. Fenn and his comrades did a great deal of walking, for the Frontier Light Horse were not, properly speaking, cavalry, but infantry mounted in order to move rapidly from place to place. Almost all their fighting is done on foot, for, as we have stated, they wear no sabres. The Kaffirs were much less formidable antagonists than the Zulus. They, as a rule, seemed anxious rather to harass the line of march and make night attacks than to close resolutely in the open in broad daylight, as the Zulus do. The so-called "loyal Kaffirs" did much harm by communicating intelligence to the openly hostile Kaffirs. Indeed, Mr. Fenn scoffs at the idea of "a loyal Kaffir," and says "you might just as well talk about a loyal enemy." He goes on to observe:—

"I am only one among a very great many who



considered the missionary stations one of the greatest difficulties against which we had to contend. As long as there were missionary stations round the Perie Bush, so long would the so-called 'loyal Kaffirs' cluster round them, and consequently so long would the belligerent Kaffirs be provided with food and ammunition, and so much longer would it take us to dislodge them from their fastnesses."

Of the Boers Mr. Fenn entertains a low opinion:—

"As a race they are, in my opinion, worse than savages. They live in a state of primitiveness that is both immoral and disgusting. A small house, which we should consider only just large enough for a man and his wife, they consider large enough not only for the old man and his wife, but for his grown-up sons and daughters, their wives and husbands and children. They feed altogether and sleep ditto."

According to our author they are inhospitable. If you cannot speak their language, "you might in most cases die of thirst or starvation before a Boer will give you a drink or a mouthful of food. He will, in all probability, slam the door in your face, and tell you to go away for a—Englishman."

Soon after his arrival Mr. Fenn was present in rather a sharp fight near Mount Kemp, in which the regiment lost a captain, a corporal, and three men killed, and a captain and two men wounded. The author's horse was also killed, and he himself had a narrow escape. He and some of his men were lying down near the edge of the bush, behind stones, waiting for a shot at a Kaffir, when some bullets suddenly began to patter about near his head. He could not make it out, for no one could see him from the bush.

"Whilst I was still puzzling myself to account for the close proximity of the bullets, I saw one of our men immediately in front of me raise his carbine, apparently with the intention of firing in the air. I then saw that he was aiming at the top of a tree. Bang! and immediately afterwards down fell a nigger, looking something like a huge blackbird as he fell through the branches. I afterwards learned that it is a favourite trick of theirs, and on that day no less than six Kaffirs had been shot out of trees."

Mr. Fenn, though he did not see much heavy fighting, had to undergo many hardships. If the days are hot, the nights are often extremely cold, and when rain falls the miseries of a bivouac are extreme. Not seldom, too, in the campaign against Secoceni the sufferings of all ranks from thirst were very great. If any of our readers have been under the impression that a campaign in South Africa is only a picnic, with just enough fighting to give piquancy to the affair, this book will certainly undeceive them. Mr. Fenn deserves to be thanked for his simple yet instructive narrative of personal experiences.

M. das Neves is a Portuguese ivory trader, who stayed sixteen years in Eastern Africa, and then returned, full of knowledge but broken in health. His opportunities of becoming thoroughly acquainted with native character were many, and although the hunting trip which he describes took place as long as eighteen years ago, his narrative will be read with interest even now, for it is fresh and full of local colouring. The author's headquarters were at Lourenço Marques, on that magnificent Delagoa Bay which international arbitration has assigned to the Portuguese, although, to judge from the author's statements, some twenty years ago they would

have parted with it for a comparatively trifling sum. No merchant fleets availed themselves of the facilities it offered, and the slave trade, which formed the principal source of income of "military and public officials destitute of all sense of honour"—we use the author's own words—had been dead since 1845. This happy state was by no means brought about by the exceptional virtue of a Portuguese governor, but was due to the vigorous interference of Manicusa, a famous African chieftain, who put to death the slave-hunters, saying that "he who sells a fellow-being more justly deserves to be persecuted and hunted down than the panther and the lion." The bay is the natural outlet of the Transvaal. The resources of that inland region cannot be developed unless free access be obtained to it. The author, writing at a time when the Transvaal had not yet become a part of Her Majesty's dominions, admits the utter neglect of it on the part of his own Government, and foresees the day when the Dutch will say to the governor of Lourenço Marques:—

"We deeply regret to inform you that you must deliver up to us this place. You can well perceive that your Government, by its apathy, is a great obstacle to the progress of the Republic, and hinders the prosperity of this port, which must needs become the most important port in all Africa. Your Government has done nothing whatever towards the development of commerce nor the progress of civilization in the Republic. On the contrary, we are the people who have co-operated in transforming Lourenço Marques from a low negro hamlet into a civilized city. . . . Deliver up to us Lourenço Marques, and we will rapidly effect all the ameliorations necessary for the prosperity of this district, and consequently for the development of the Transvaal Republic."

There is, indeed, little doubt that the Dutch, had they been allowed to develop into a more powerful community, would have seized this bay by force of arms.

The translator, a sister of the late J. J. Monteiro, the African traveller, has performed her task creditably.

*Church Work and Life in English Minsters.*  
By Mackenzie E. C. Walcott. 2 vols.  
(Chatto & Windus.)

WHEN Thomas Tanner published his 'Notitia Monastica,' some two centuries ago, he began his dedication to the Warden of All Souls' with a profound apology for the subject selected, remarking that "it is easie to foresee what cold reception a Book of this nature must meet with." The learned Precentor of Chichester wisely eschews any such apology in placing these volumes before the public, for both authors and publishers are fully aware that at no time since the Reformation has there been so great a demand for information about all that pertains to the ancient ecclesiastical and monastic life of this country. At a time when the Church of England is subdividing her sees and creating new cathedrals, and when the advanced school within her pale are slowly but surely reviving Community Life of both sexes, there is no lack of readers interested in that which concerns her past work. But though Mr. Mackenzie Walcott, whose name is as a household word to all ecclesiologists, rightly avoids making any apology for the subject that he has selected for treatment, we are bound to say that we look in vain through the preface for any

sufficient reason for the production of this work. It covers no new ground, throws but little fresh light on the relations of the regular or secular clergy to the world, and is incomplete if regarded as an epitome of the innumerable treatises that have preceded it. Mr. Walcott has already shown himself to be a most voluminous and painstaking writer in his 'Cathedrals,' 'Church and Conventual Arrangement,' 'Cathedrals of the United Kingdom,' 'Minsters and Abbey Ruins of the United Kingdom,' 'Traditions and Customs of English Cathedrals,' 'Sacred Archaeology,' and various other like productions; in fact, he himself has previously covered almost the whole of the ground now retraversed. We turned over page after page of this new work in the hope of finding sufficient fresh matter to justify what is in the main a republication, but to no purpose. If it had been issued as a handy abridgment of his previous writings, there would be but little disposition to quarrel with the work; but the student in search of new information cannot fail to be disappointed, and had better content himself with two or three of the earlier volumes of Mr. Walcott dealing with cathedrals and with the 'Notitia' of Tanner. Possibly, if there was a compulsory law limiting a library to only two volumes on cathedral and monastic life, these might be the selected couple, but the wisdom even of such a choice would be very doubtful.

The first volume begins with an extremely condensed account of the different styles of architecture and a glossary of technical terms occupying some thirty pages. This is followed by a pleasantly written account of the daily life of Seculars and Conventuals, which, though it does not tell much more than can be gleaned from Fosbroke's 'British Monachism,' and though it can be found in other words in Mr. Walcott's 'Sacred Archaeology,' is at once so graphic and terse that it places the former life of the English clergy before the reader in a far more vivid way than has hitherto been accomplished. We take the following brief passage at hap-hazard from the account of conventual life, and it is not more picturesque and accurate than any of its fellows:—

"In the Dormitory every blue bed of saye, laid on a bedstead of oak, had a mattress, pailasse, sheets (*stragula*, *strayls*), quilt (*furrit-pane*), or coverlet (*coopertorium*), and a pillow (*capitale*, *pulvinar*); at the side was a mat; at the head a perch for clothes; at the foot a bench. Just before midnight the super'o, lantern in hand, patrolled (*circa*) the whole chamber, and called at every monk's chamber (*cella*) to see that good order was kept. Soon after the subsacrist (*excubitor*), who kept a vigilant watch during the night over the lights before the altars, ring out the first peal. The chief subsacrist rises and strikes the sign on the dormitory bell to waken the monks (*sonitus*). The novice receives a taper to light the way to the choir; a servant of the sacristy carries a dark lantern (*obsconsa*) to flash on any sleeper's face during the night-hour (*nocturn*). All rise and say the Creed, remembering that the Bridegroom cometh, and that they must go forth to meet Him; the Judge is at hand, and they shall rise from their graves to see Him. Then remembering again God's good providence, and the angelic guardian's watch about their bed whilst they lay down to take repose, they say, 'Glory be to God, blessed be the hour when Christ vouchsafed to be born of the Blessed Virgin mother. In the name of the Father and of the Son and of the Holy Ghost'; and so down the stair they pass two and two, a solemn brotherhood, for service before the morning dawns offering praise and thanksgiving (*matin*)

lands); for was there not a crown promised to them that keep watch?"

Into the remainder of this volume, viz., into 145 pages, is compressed an account of the whole of the English and Welsh cathedrals, both of the old and new foundations. It is at once obvious that these accounts must be so much condensed as to be valueless for any literary purpose otherwise than the most casual reference, whilst if they are intended to serve as guides, it must be frankly said that most people will prefer the better print and fuller descriptions of Mr. Walcott's avowed guide-books to the different cathedrals, which are published both separately and collectively, or the still better handbooks of Mr. Murray on the same subject. The *réchauffé* is rendered as palatable as possible by being well spiced with piquant little illustrations of more modern cathedral life. Here are two charming little paragraphs, relating to the discontinuance of vestments at Durham and of incense at Ely:—

"Many interesting memorials of the past are preserved here: five copes worn until 1760 at the altar, until Warburton refused to wear them because the collar ruffled his cauliflower wig—one was the gift of Queen Philippa, another, with the ominous representation of David bearing the head of Goliath, was presented by Charles I."

"The use of incense on high festivals prevailed here until it was suppressed, because it discomposed a dean who took scented snuff, and a minor canon who suffered from asthma, late in the last century."

It is pleasant to find little bits of this description, which relieve the monotony of dry details, but it would have been better to have found that the descriptions were in all points accurate and up to date. This is not the case with regard to several of the cathedrals. Later information might have been incorporated into the account of St. David's, and an error often made with regard to the Lady chapel of Lichfield is once again repeated. Mr. Walcott says that the date of this Lady chapel is "*circa* 1300," but documentary evidence recently published shows that the quarry from which it was built had not been selected in 1323, and the works were still in progress in 1338.

The second volume commences with a summary of the origin and development of monasteries in England, and a few paragraphs on the relations of monasteries to the outer world. But here again the compression has been so great that the extract has been rendered almost valueless in the process. Of what use is a single paragraph of twenty lines about the Premonstratensian canons, and that not free from error, when a fuller account could be found in any encyclopædia, and when the bare transcript of the statutes of the order takes up 140 closely printed folio pages of Holstein's 'Codex'? The greater portion of this second volume consists of "The English Student's Monasticon," which is an alphabetical arrangement of the religious houses. It professes to give the dedication of each house, its order, its geographical position, its net income at the dissolution, its founder, the number of its inmates at the suppression, and references to descriptive MSS. and books. There is also a good deal of architectural, historic, and legendary detail given of some of the monasteries, but after a capricious fashion, not a syllable being written descriptive of several of the more interesting. But if only

Mr. Walcott had fulfilled his promise of giving the details just stated regarding each house, this "Student's Monasticon" would have been a considerable advance on the information that has hitherto been published. It is, therefore, peculiarly disappointing to find that in most instances where Dugdale or Tanner is silent in any of these particulars, Mr. Walcott is silent also. What, for instance, is the use of printing such lines as these, and there are many of them—"Redleigh, St. James (Devon)," or "Stanley (Hunts), 461," or "Yodby (Devon)"—unless it is to point out to the student what a great amount there yet remains for him to do? It is also most disheartening to meet with blunders originally made in Speed's list of suppressed monasteries, published in 1632, here repeated, although in several instances they have been long ago corrected by local topographers. The list, too, of authorities in print and MS. that deal with the different houses might have been a feature of great value, but its usefulness is spoiled by careless editing and most marked deficiencies. As an example of the former, it may be mentioned that several references are given under different Welsh abbeys to vol. xxxix. of the *British Archaeological Journal*, but that society is only now publishing its thirty-fifth volume. As an instance of serious defects, it will be found that not a few of the valuable chartularies of particular monasteries chronicled in Nichols's 'Collectanea,' and also given in Sims's well-known manual, are not mentioned at all, although accessible in our public libraries. In short, this "Student's Monasticon," to which we eagerly turned as promising to supply a real want, is far too inaccurate to be of any material help, either to the novice or the more practised antiquary.

In case it may be thought that this judgment is too sweeping, the references to the religious houses of a single county can readily be run through and tested by any one acquainted with special districts. Take, for example, Derbyshire, where there were only a few foundations, and therein these errors may be noted. Dale—the legend of the two does ploughing has nothing whatever to do with this abbey; the ground plan (now in the course of excavation) is wrongly described; Harl. MS. 5804 is the only MS. reference, but this is merely a comparatively modern copy of the chronicle of Thomas de Musca, the original of which, together with a long and valuable chartulary, is Cott. MSS. Vesp. E. xxvi.; references should also have been given to the Peck MSS., and to the Premonstratensian Visitation Book at the Bodleian; the abbey is not on the site of the older hermitage, which still remains at some little distance from the abbey. Calke—dedication wrong; several particulars and references that might have been given are omitted. Beauchief—dedication wrong; Robert Fitzralph, the founder, was not one of the murderers of Becket; references altogether insufficient, no mention made of its chartulary. Darley—references wrong and meagre, no mention of its two extant chartularies. Derby—errors and omissions relative to the religious houses of this town too numerous to mention. Breadsall—wrong in founder and other particulars. Gresley—wrong in foundation date, in dedication, and in account of remains; also errors and omissions in references. Repton—

several mistakes. Yeveley and Barrow—these formed a joint preceptory of the Knights Hospitallers, but, in addition to other mistakes, Barrow is entered as a preceptory in Cheshire, an error first made two centuries ago, but which has been often corrected.

These volumes will not add to the repute of Mr. Walcott, but the contrary; it is much to be regretted that a gentleman of his undoubted attainments in archaeology was persuaded to compile them. There are a few ground plans, but on far too small a scale to be of any service. There is no index.

*Shropshire Word-Book: a Glossary of Archaic and Provincial Words, &c., used in the County.* By Georgiana F. Jackson. Part I. (Trübner & Co.)

THIS glossary will take a high rank in dialect literature; indeed, no English book of the kind is more thorough. Miss Jackson has evidently an intimate knowledge of Shropshire folk and their ways, and has turned it to most excellent account. The short sentences with which she illustrates the meanings of her words are not only good as specimens of dialect, but are in many cases amusing and instructive, from the light they cast upon the life and thoughts of the people. "I see their's a balk in a fild o' corn down by Step-piton, I dunna know who it belongs to, but it's no good sign anyways, their'll be djeth i' the 'ouse afore 'arroot" (harvest), is not only a good sample of Shropshire talk, but illustrates a superstition which, we believe, extends in some form or other round the entire globe. In the valleys of the Trent and the Ouse, when the potatoes come up "oddling," it is a sign that there will be a death in the house of the farmer. In the Netherlands, in the neighbourhood of Haarlem, we have been told that recently, when a gardener died, it was observed by his friends that his first crop of onions had not come up that year. When a young student remarked that a similar superstition prevailed among the Malays, and that the cause might be bad seed or grubs, the observation was received not as an explanation of a phenomenon, which indeed wanted none, but as an evidence that the speaker had imbibed those "infidel opinions" now so rife in universities.

Miss Jackson tells her readers that she has been much indebted to Betty Andrews, a Church Pulverbatch woman, some of whose talk is given as a specimen of folk speech. Betty is said to have enjoyed among her neighbours the reputation of a great talker, but if all her talk was as racy and picturesque as the fragments here recorded her friends must have been very dense indeed if they complained. It seems, however, that sometimes she was good-humouredly "chaffed" for her volubility, for we are told that one day as Betty was going in a market train from Hanwood to Shrewsbury a fellow traveller said to her:—

"W'y, missis, I should think as yo' mun 'ad yore tongue iled [oiled] this mornin' afore yo' started." "No indeed, sir," said Betty, "I hanna, fur if it 'ad a bin iled it ood never a stopped."

Some one—we think Southey, but do not wish to be called upon to give chapter and verse for it—says that one chief note of a good book is that it should contain valuable information apart from the subject on which it professedly treats. If this be taken as a test,



Miss Jackson's book will take high rank, for there are a host of interesting things in it which cannot be said to be a necessary part of the work. They have, of course, all of them some relation to the folk speech, but then so has everything which has been done, said, or thought in Shropshire since first time was. In less wary hands this habit of stepping beyond the exact lines of the work in hand might become as perilous a snare now as it was in the last century to that honest, plodding Jacobite Tom Hearne, who was wont to stuff the notes to his books with any and every conceivable thing which happened to interest him at the moment; but Miss Jackson never trespasses beyond patience, a strict guard is ever kept, and though she gives a good deal that is not in the bond, it is never in very remote relation to it. As one instance of what we mean we may mention the section of the Shropshire coal-field and the names of the strata therein contained; another is the list of the different names for the various sorts of coal and the places where they are worked. Some of these are not really names at all, and others, if we are not much mistaken, are no natural product of the people's imagination, but the invention of mining engineers. No uncorrupted Shropshire miner would have ever called any seam of coal by such a name as *Fungus*. The following under "Bands," i.e., banners of marriage, is another case in point, quite needless as an illustration of the word, but very useful notwithstanding:—

"A pit-girl who presented herself with her 'chap' to 'put up the bands' confounded both parson and clerk by giving her name as *Loice Showd*. They could make nothing of it, and had to defer publishing the banns until the girl's proper appellation could be ascertained. It proved to be—*Alice Harwood*. This is by no means a solitary instance of the ignorance of their rightful names which obtains amongst the pit-folk and others of the peasant class."

We have quoted the above almost in full, as it furnishes a useful caution to people who write about the origin of surnames, a subject about which incompetent persons have lately taken to guessing in print with a rashness that reminds one of the scribbles of the inferior order of geological theorists who flourished before Lyell. The men who kept our old parish registers had no means of ascertaining the names of those of whom they made record, except what their ears told them. It is, therefore, not only probable, but absolutely certain, that errors are to be found in them quite as absurd as the above. In a village in an eastern county *Owl*, a name taken from the bird of Athene, became first *Howle* and then developed into *Howel*. *Ludlow*, too, has been known to turn into *Ladley*, *Drayton* into *Ratton*, and it is reported that there is documentary evidence to prove that *Snooks* is a shortening of *Sevenoaks*.

Full as the book is, it is singularly free from error. This is partly to be attributed to the fact that except in very clear cases derivations are withheld. There are a few misprints, but no blunders of thought, unless it be one to say that Charles's Wain, the popular name for the constellation *Ursa Major*, is a corruption of *Chorles* or *Churls* Wain. There is plenty of authority for this, but it is mere error. The evidence, if it were put in order, would almost amount to demonstration that Charles here has nothing to do with the Anglo-Saxon

*Ceorl* or any of its more recent modifications, but is a memorial of the great emperor, not, indeed, the Karl der Grosse of history, but the Charlemagne of religion and romance, whom the priests of Aix-la-Chapelle addressed as

Rex mundi triumphator,  
Jesu Christi conregnator,

and who, Spenser tells us, in his 'Teares of the Muses,' was placed by Calliope

Amongst the starris seven.

The Charlemagne of Christian legend has many of the attributes of Woden, and Woden's Wain became Charles's Wain when the Christian hero supplanted the Teutonic divinity in the imagination of the people.

The explanation of the word *Brazil* is important, and will be new to many students. "As hard as *Brazil*" is a common saying over a great part, perhaps the whole, of England, but if you ask what *Brazil* is you commonly receive no satisfactory answer. A Shropshire peasant, it seems, can furnish the information needed. There it means iron pyrites. It is well known by barrow-diggers and others interested in the remote past that fragments of iron pyrites were formerly used for striking a light, and therefore it would naturally become a symbol of hardness. The meaning of the word seems to have been forgotten or to have become confounded with brass, for in one of Norden's surveys, made in the reign of James I., an entry occurs which has puzzled more than one accomplished antiquary. The place spoken of lies at a point where the oolite formation "puts in" above the lias, and the surveyor tells us that at this place there is "one piece of waste lande there to buyde a melting hows, for ther hath bene sometimes a brass mine, as it seemeth." Copper was commonly called brass in those days, but it would be well-nigh miraculous if copper had been found in such a situation, though iron is at the present time worked in the immediate neighbourhood. If we were to quote all the interesting and amusing passages Miss Jackson's book contains, we should have to reprint the greater part of it. We must not conclude, however, without pointing out that, as well as a glossary down to the end of D, this part contains a grammar of the dialect and a list of authorities quoted. Students will not be ungrateful for this, especially as the truly Shropshire authors are clearly distinguished from the rest. Many people with the best intentions do not know how to set about any literary work which diverges in any direction from the hard-trodden highway. Miss Jackson is not one of this number. It occurred to her that it was needful to read the books of Shropshire authors who had no pretensions to be dialectic. There can be no doubt that this is the only way by which anything approaching perfection can be reached. All writers, until quite modern times, and many even now, have a flavour of the places in which they spent their childhood and youth. Fanatic John Lilburne, though his noisy life was most of it spent in London, never entirely lost the tongue of his home in the bishopric of Durham, and the writings of Crabbe might be searched, and not in vain, for traces of the speech of Suffolk.

*Alessandro Manzoni*. Studio Biografico di A. de Gubernatis. (Florence, Successori Le Monnier.)

THE decline of all literature of the imaginative, as opposed to the scientific, kind during the present century in Italy has been the object of frequent remark among the students of Italian literature in other countries. But it should be remarked that the Italians of the last two generations have had other matters to occupy their thoughts than the composition of poems and romances—indeed, it might have been better for them had their forefathers attended somewhat less to such things; and further, that after all there are other European countries which have not in this respect made of late years a much better show than Italy. Germany, for example, since Goethe died, has, if we except Heine, who was a German in nothing but language, produced no poet, and only a few novelists, and of these the world will not show any great desire to keep the names alive. France has, no doubt, her poets, and so, we think, have we in England, though it is not certain how much the names of Mr. Tennyson, Mr. Browning, or Mr. Swinburne would represent to the average cultivated Italian. In respect of novels, however, it must be admitted that the last half century has been brilliant both in France and England, as by the witness of their own book-stalls Italians would be compelled to admit. They themselves—in spite of, or, as possibly early fertility in the same kind may have exhausted the soil, perhaps we should rather say because of, the immense collection of "novelle" which their literature embraces—have never excelled in fiction on a larger scale, so it is not surprising that Manzoni should be honoured by them as "unus qui nobis restituit rem." Signor de Gubernatis perhaps a little overdoes his admiration. An enthusiastic admirer of Virgil was once known to apostrophize the human race in a college declamation as "we for whom Virgil sang; we for whom Christ died!" and the suggested parallel was thought a little in excess of reasonable hero-worship. But the eulogist of Manzoni goes nearly as far when, in explaining why the 'Promessi Sposi' remained its author's sole claim to distinction as a novelist, he says, "Conceive if you can two *Iliads* for Greece, two 'Divine Comedies' for Italy, two 'Hamlets' for England, two 'Fausts' for Germany, two 'Don Quixotes' for Spain." "Thus," he proceeds, "a second book like the 'Promessi Sposi' could not be produced in Italy." Now, in the first place, some of the great works which he mentions have their equals in their own land; it is at least an open question whether the *Iliad* or the *Odyssey*, 'Hamlet' or 'Lear,' be the greater work; and further, in the class to which the 'Promessi Sposi' belongs, the names of half-a-dozen Waverley novels would alone suffice to upset Signor de Gubernatis's theory, unless, indeed, he accepts as the expression of a literal fact the complimentary reply made, as he relates, by Scott to Manzoni. The remark which drew forth the compliment shows that Manzoni himself knew better, and accepted the English romancist as his master. Still, even though it found some critics in its own country, Tommaseo, for example, and Monti, it must be owned that the 'Promessi Sposi'

has enjoyed a most remarkable success. More than one hundred and fifty editions, we are told, have appeared in Italy, to say nothing of several scores of translations into foreign tongues. Its greatest popularity in England was, we imagine, among a certain school, now rapidly becoming extinct; that, we mean, which combined a strong feeling for art and beauty generally with an equally strong religious sentiment—the school of which the best literary results were the 'Christian Year' and the 'Heir of Redclyffe.' Readers of the latter will not forget how completely Fra Cristoforo and the Innominato are household words to the characters of the story. But the more 'objective' piety of a southern race, however picturesque it may be with a background of mulberry and trellised vine, does not wholly fall in with the mood of the average Englishman, who is apt to think it effeminate; and hence it may be doubted whether the somewhat difficult language in which the 'Promessi Sposi' is written has not, outside of the limits we have indicated, deterred more readers than its unquestionable merits have attracted. Still, the book, almost alone among recent Italian works, enjoys a European reputation, and Italians may fairly be proud of its author. Of his other works, the famous ode on the death of Napoleon, known as the 'Cinque Maggio,'—a date which, by the way, has been selected for the publication of this book,—unquestionably reaches the first rank. It is difficult to read it without suspecting that our Laureate's equally noble ode on the funeral of Napoleon's great opponent owes a certain debt to it, both as regards rhythm and expression. English readers probably know little of the 'Inni Sacri,' the composition of which occupied a period of seven years, and marked the first stage of Manzoni's literary career after his conversion from the Voltairianism of his youth to the sincere Catholicism of the greater part of his life—a conversion not unusual apparently among some of the more cultivated spirits of Italy in that age. Of these poems we may say that the language is generally eminently melodious, perhaps most of all in the 'Natale,' with which the author appears to have been least satisfied, while the matter is up to the level of most modern sacred poetry.

Signor Gubernatis's book, though styled a biographical study, really deals more with Manzoni's writings than with his personal history; but we gather one or two interesting details. Like most Italians, he seems to have regarded the French championship of 1859 with a "Timeo Danaos" feeling; but, although believing in the cause of Italian unity, and anticipating its success more hopefully, perhaps, than some of his friends, he reconciled himself without any great effort to the abstraction of Savoy by the professed friend of his country. Not only did the non-Italian language and character of the Savoyard people diminish the feeling of loss, but Manzoni was able to console himself with a pretty conceit. "If Savoy has been," he would say, "the cradle of the kingdom of Italy, then the kingdom of Italy, in ceding Savoy to France, has only acted like a growing boy, who can give away his cradle when he has no further need of it." Of more distinctly personal anecdotes there are few. It is interesting to read how Manzoni's stammer, like that of other

well-known persons, was as much an advantage as an impediment to him in conversation. "The words came out like balls from a gun." What is less common, however, is to find a person labouring under this defect able, as Manzoni was, to laugh at his own difficulty of speech. When unable to utter a particular word, he would employ what Signor de Gubernatis calls a kind of exorcism. "If it will allow itself to be said," he would interject, and the slight diversion of the attention no doubt enabled him to frame the sound required. In declining to serve as a deputy he excused himself with an untranslatable play on words, by saying, "Poniamo il caso che io volessi parlare, e mi volgesse al presidente per domandargli la parola, il presidente dovrebbe rispondermi:—Scusi, onorevole Manzoni, ma a lei la parola io non la posso dare."

The only fault to be found with Signor de Gubernatis is that for a work of this kind he has rather overloaded his book with notes. It was really unnecessary, for instance, to give long letters written by Manzoni at the age of twenty-one to three several friends on the occasion of the death of another friend, who, whatever might have been his promise, had certainly not done anything to justify the reduction of the text, by reason of foot-notes on his account, to seventeen lines in five pages! The modern Italian man of letters is a little too fond, not of research itself, for that is a good point in his character, but of giving his readers not merely the fruit, but the total results of his research. Next to the power of collecting your materials is that of arranging and "redacting," if the resulting work is to be thoroughly readable. It should be added that this account of Manzoni is expanded from lectures delivered by the author at Oxford in the summer of last year.

*Placita Anglo-Normannica: Law Cases from William I. to Richard I.* By Melville M. Bigelow. (Sampson Low & Co.)

THE works of Maine and Stubbs must eventually create a much wider interest in a book of this kind than has been hitherto felt in England. The author has included in it almost every important record throwing light on the litigation and legal procedure of the temporal courts during the period from the Norman Conquest to the middle of the reign of Richard I., and his learned introduction much enhances the value of the collection.

Less than a generation ago eminent English jurists—as Sir R. Bethell's opening address to the Juridical Society, for example, testified—were under the influence of the theory of the late Mr. George Spence, Q.C., that the original principles of the common law of England were largely derived before the Norman Conquest from Roman jurisprudence. That view, however, was soon abandoned, and Mr. Bigelow now finds it necessary to correct or qualify the opposite notion that the English common law of the present day is mainly of German origin. Such, he says, is not the case in the sense in which the English language is truly said to be Teutonic, the great body of the present common law being essentially different from the law of King Alfred's time, and nearly all that was typical of ancient German law having disappeared. The right of distraint, the right of entry of a

disseisee upon a trespasser, and a limited right of reclamation, still indeed show the traces of early Teutonic procedure. But

"the ordeal, the duel, compurgation, and wergeld have gone, while the great and essential feature of the right of self-redress has so far given way that no statement is more common in the law books of to-day than that no one has the right to take the law into his own hands."

According to Mr. Bigelow, "the pure German law of the Anglo-Saxons"—he does not even notice the theory that Anglo-Saxon law had already been deeply affected by Roman law—"received a fatal blow at the hands of the Normans." Since then,

"feudalism, the Roman law, commerce, invention, art, and a thousand influences of modern civilization have added vast contributions to the English law, and made it mainly what it is, pushing far into the background the ancient German element."

The change is one, however, as Mr. Bigelow would doubtless admit, which must in any case have taken place to a great extent by process of natural development had no external influences come into play. The right of self-redress, for instance, and its offspring, the duel or judicial combat, must have given way to regular judicial procedure; the ordeal and compurgation must have gone; and several of the agencies of change to which Mr. Bigelow refers—commerce, invention, art, civilization—cannot be regarded altogether as having come from without, being themselves partly results or manifestations of natural growth. Nevertheless, Mr. Bigelow's position is incontestable, that

"it is impossible to say what would have been the natural result of the growth of the ante-Norman German law in England, could it have been left to develop itself from internal influences alone."

The period covered by the records in the present volume is regarded by Mr. Bigelow as a transitional one, in which legal elements of both the tenth and the nineteenth century are discernible. The ordeal, "the typical procedure of the Anglo-Saxons," is still in use, though in civil cases it disappears after the middle of the twelfth century. The Normans, on the other hand, have brought in, or brought back, trial by battle or the duel, while the procedure by recognition, inquest, or inquisition, out of which the modern trial by jury is to issue long before the end of the period, has obtained a commanding position. Like Mr. Stubbs and Mr. Freeman, Mr. Bigelow regards the absence of the judicial combat in pre-Norman England as a somewhat perplexing deviation from Teutonic usage. "What," he asks, "prevented its appearance or caused its disappearance in England alone?" For, as he points out, trial by battle substantially prevailed in the Anglo-Saxon blood feuds; the judicial combat was only a regulated form of that process. He cites, too, the evidence of one of the Norse sagas that it was the custom in England to settle disputes between two persons by battle, though this, he adds, may refer to a Danish part of the country. For our own part we have no doubt of the original existence among the English of trial by battle, nor are we much puzzled by its non-recognition in the Anglo-Saxon codes, or by its disuse in the courts of law after the introduction of Christianity. The influence of the bishops in the Witan over the written legislation of the kings, and the declaration of the law in the county and hundred courts by the



bishop or archdeacon along with the ealdorman, easily account for the disappearance of an institution abhorred by the Church. At a later period the ordeal was abolished throughout Christendom by the Lateran Council of 1215, or, at least, as a result of its decree; and but for the separation of the spiritual from the temporal courts, by the ordinance of William I., and the withdrawal of the bishop from the county and hundred courts, the Normans might probably have found it hard to introduce or restore trial by combat, at least in the local courts.

Mr. Bigelow's learning throws a new light on the origin of actions on the case. By the Statute of Westminster the Second the clerks in Chancery were authorized to frame new writs when new cases requiring redress were presented to which the old forms of writ were inapplicable; and the view hitherto accepted has been that this statute first permitted the framing of new writs and gave new remedies. But Mr. Bigelow holds that the statute was only an effort to return to the state of things existing theoretically, if not practically, down to the middle of the thirteenth century. The king's writ had originally been indisputable law; nor was it until 1258 that the royal prerogative of framing writs at will was restrained by the famous Provisions of Oxford, which subordinated the king to a council, and ordained that "the chancellor should frame no writ out of course by the sole will of the king, but only by direction of the council around him."

Mr. Bigelow also shows that a statement in Mr. Digby's excellent 'History of the Law of Real Property,' respecting the freedom of alienation down to the statute 'De Donis,' needs considerable qualification. "Domesday is replete with cases in which freemen who have commended themselves to others cannot sell their land without consent. The same was true in the Anglo-Saxon period." And records in Mr. Bigelow's volume prove that in the twelfth century alienation *inter vivos* was under restriction in favour of both the lord and the heir.

The record of a case in Stephen's reign goes far in support of the view of some eminent German authorities that the Norman kings of England were absolute monarchs. The plaintiff, Archbishop of Canterbury, bases his claim on a change in the law of wreck made by Henry I. The defendant, Abbot of Battle Abbey, admits that the king could change the laws of the country at his pleasure during his own lifetime, and argues only that the change would not continue in force after his death without the consent of the barons. "Nam abbas, ratione usus premeditata, regem Henricum pro libitu antiquæ patriæ jura mutare in diebus suis testificatus est, sed non nisi communi baronum regni consensu in posterum rata fore." The only general legislative act of Henry I. is his Charter of Liberties, in which he speaks of having been crowned by the common counsel of the barons, and of having by their counsel kept the forests in his hands as his father had done, but enacts the other clauses of the charter apparently by his own sole authority, as he likewise does the provisions of his charter for holding the courts of the hundred and shire. Henry II., on the other hand, in the Assizes of Clarendon and the Forest, expressly enacts with the counsel and assent of the

bishops and barons. Another case in the volume curiously illustrates a point of archaic law. Mr. Frederick Pollock, in his learned work on the 'Principles of Contract,' appears to hold that a deed without the solemnity of a seal was originally invalid, and a passage which he cites from Fleta certainly shows that it was so in the reign of Edward I. But in a case at the beginning of the reign of Henry II., where the defendant objects to certain charters adduced by the plaintiff that they are without seals, the chief justiciar asks whether the defendant himself has a seal, and, on receiving reply in the affirmative, remarks sarcastically that it was not anciently the custom for every little knight (*quemlibet militulum*) to have a seal, but only the king and eminent persons, and the defendant's objection is overruled. This case was tried before King Henry II. himself, who, upon a suggestion by the defendant that a charter of Henry I. had been improperly obtained, exclaims, "By the eyes of God, if you can prove this charter false, you will confer a gain of a thousand pounds on me."

It has been sometimes questioned whether Jews could hold landed property in England in the twelfth century. There is in Mr. Bigelow's volume an order of King Richard I. in 1190, in compliance with the petition of the Abbot of St. Edmund, for the expulsion of the Jews from the town of St. Edmund on special grounds, on the condition, however, that they shall retain all their chattels and receive "the price of their houses and lands."

The last case in the volume occurs in the middle of the reign of Richard I. The Year Books edited by Mr. Horwood, under the direction of the Master of the Rolls, begin in the twenty-first year of Edward I. We trust that Mr. Bigelow may be encouraged by the success of his present work to add a volume containing the records of the litigation and legal procedure of the century between the two periods.

*A Compendium of Irish Biography, comprising Sketches of Distinguished Irishmen and of Eminent Persons connected with Ireland.*  
By Alfred Webb. (Dublin, Gill & Son.)

THE popular works upon Irish history and antiquities which issue from the Dublin press are more frequently political pamphlets than historical treatises. A cursory view of the contents of the shop-window of an Irish patriotic bookseller is sufficient to prove of what sort is the cheap literature from which the lower orders acquire their knowledge of the history of their country. These rows of green volumes, some professing to be novels, some histories, but both equally romances, contain the lives and adventures of spotless heroes, who have known every vicissitude of fortune except success, and possessed every virtue except common sense. In these books all those who endeavoured to overthrow any government are patriots, all who under any circumstances supported law and order are tyrants. Providence would, in fact, seem for some eight centuries to have abandoned all interference in Irish affairs and handed over that island to a malignant local genius.

The upper classes in Ireland are themselves to a great extent to blame for the political education that the lower orders of that country receive. That Irish history should be taught

in Irish schools or colleges to Irish students is an idea wholly foreign to all schemes of Irish education. That the descendants of the English and Scotch settlers should have little interest in the Celtic language or Celtic antiquities can be easily understood; but why they should ignore the records of their own ancestors, the conquerors and colonizers of the districts which they themselves inhabit, is difficult of explanation. It would appear that the Irish Protestants have acquired a negative belief in the popular ideas of Irish history, and, being half persuaded that the less inquiry is made into the acts of their forefathers the better, prudently eschew Irish history as dangerous.

It is, therefore, with pleasure that we see an attempt made now, for the first time, to give in a cheap form some information about the lives and doings of distinguished Irishmen of every creed and party, and incidentally also about those who from time to time influenced the course of Irish history.

At the commencement of his work the author of a biographical dictionary of illustrious Irishmen encounters the difficulty of defining "Irishmen" as a class. When we speak of French, Spaniards, or Swedes we understand a number of individuals the natives of a definite territory, most of them speaking a common language, the inheritors of a glorious past, and bound together by the consciousness of national unity. But the most violent advocates of Irish independence at the present day have been born and bred on the other side of the Atlantic. If pure Celtic descent were made a qualification, not only the most celebrated Irish patriots, but even the vast majority of the present population, would be excluded; if the use of the Celtic language were considered as the test, the nation would dwindle to a miserable remnant. Our author therefore includes within the scope of his work all those whose names would occur in the course of the history of the island, as well as those who may be claimed as natives of the soil. As the history of Ireland is only a portion of general European history, it is difficult to see why all English and European statesmen who influenced the course of Irish politics should not be admitted, and in the selection of distinctly non-Irish names our author must have been embarrassed. Why Cromwell and William III. should have biographies and Henry VIII. and Elizabeth be omitted is hard to understand, and why Louis XIV. and Philip II. are passed over without notice; and, again, why Ireton, Ludlow, and St. Ruth should find a place in a work which omits all reference to Berwick, Rosen, and Sandars. In a local biographical dictionary a further difficulty occurs in the introduction of those really great names which naturally find a place in every biographical dictionary, such as Wellington, Berkeley, Burke, &c. In solving such difficulties an author must be left to his own discretion in drawing a line, which must be drawn somewhere; and in a popular work, intended for general circulation, it is well that the public should be acquainted with the lives of their greatest compatriots, and obtain authentic information about the characters of those whose actions have been distorted by the mists of persistent and unmerited abuse.

The tone in which the several biographies are written is studiously moderate and fair.

In such crucial instances as those of Castlereagh and Cornwallis favourable as well as adverse testimony is indifferently cited, and in the case of the unfortunate Wolfe Tone full justice, despite of Mr. Froude, is given to that extraordinary genius. Throughout the work a desire is shown to deal gently and leniently with the subjects of biographies; thus in the case of Emmett the strictures of Myles Byrne (of whom an excellent life is given) upon the absurdities of the rising of 1803 are wholly omitted.

In a work such as this it is impossible but that many names should escape the observation of the compiler; there are, however, omissions for which it is difficult to account. For instance, there is no notice of Bale, the most troublesome of bishops and unreasonable of reformers; we miss the great John Talbot, himself an Irishman, and for many years the viceroy of that kingdom; also Connesburgh, Archbishop of Armagh, who, plundered by the Curia, retired to Ely under the anomalous title of "in universali Ecclesiâ Archiepiscopus"; this is the more remarkable since the process as to his debts was published in the third volume of the Archeological Association of Ireland; and perhaps more strangely, Col. Wolsley, the victor of Newtown Butler, is not referred to. These and many other similar omissions will, we trust, be remedied in some subsequent edition of the work.

It is also strange that many biographies which might have been usefully expanded so as to illustrate ancient forms of society are singularly meagre. In the life of Columba there is no explanation of the peculiarities of his monastic system; in that of Adamnan no reference to the Cain Adamnan, nor in that of Cormac M'Art to the Book of Archil; Cathal Crovderg O'Connor, notwithstanding the late publications in the Master of the Rolls series, is dismissed with a very cursory notice; and in the case of Hugh Baldearg O'Donnell the old and most unfair account of his proceedings in Ireland is repeated without doubt or question, although his life, originally written in 1701, was reprinted in 1860 in so accessible a book as Duffy's *Hibernian Magazine*.

With all its shortcomings, inevitable, perhaps, in a work of so extensive a scope and tentative a character, the author is to be congratulated upon his attempt, in an honest and fair spirit, to bring before his fellow-countrymen authentic information as to the characters and doings of noted Irishmen. Englishmen and Irishmen may learn from it to their profit two important facts, viz., that the majority of the distinguished men of whom Ireland may be justly proud are of pure English or Scotch descent, and also, which Englishmen, too accustomed to disparage Ireland, would do well to remember, that many illustrious men whose memory is cherished in England were born on the west, not on the east, of St. George's Channel.

*Calendar of Charters and Rolls preserved in the Bodleian Library.* Edited by William H. Turner under the Direction of the Rev. H. O. Coxe, M.A. (Oxford, Clarendon Press.)

HISTORICAL students have long known that there was a great treasure of early charters and

legal instruments hidden away in the recesses of the Bodleian Library, but beyond this and the fact that some few of them had found their way into the 'Monasticon' little was known about them. They had been acquired at various times and from many sources. The antiquaries of past days had opportunities of gathering things of this kind such as do not fall to the lot of their successors at the present time. In the seventeenth and eighteenth centuries few persons knew the interest belonging to old parchments, and they can hardly be said to have had a money value. Documents which Tom Martin of Palgrave or Ralph Thoresby could pick up for nothing are now, when they come into the market, so costly as to be quite out of ordinary reach. The Bodleian collection has been made up from many sources. A list of the donors is given by Mr. Turner in his preface, and it forms no meagre catalogue of English antiquaries from the days of Anthony à Wood to those of Richard Gough. It is not easy to estimate the relative importance of such documents, so very much depends on the objects for which they are studied and the times to which they relate. Mere antiquity here, as in so many other cases, is no sure test of value, though it may be of price. In our opinion those documents sparingly scattered through the Calendar which throw light on the lives, manners, and morals of the monastic brotherhoods, and how they got on with the lay people among whom they dwelt, are much more important than those earlier charters which are mere land grants, and whose chief uses are genealogical. From what we can gather, the large collection of manor court rolls preserved here must be of extreme interest. Manor court rolls are among the most important records we have for the illustration of the lives of our forefathers, and as yet they have hardly ever been used. Unfortunately they are almost all in private hands, and their custodians seldom know of the interest that attaches to them, and too often regard them as mere rubbish. We imagine that if any zealous person would go over the rolls that are preserved in this one library he would be in a position to add materially to our knowledge of social life as it went on in rural places from the time of Edward I. to the great rebellion.

Mr. Turner has executed his task with great care and ability. As to the Calendar itself, we really do not know how it could have been made better. Here and there, it is true, a word is used which would have been better if replaced by its technical legal equivalent, but there are few save lawyers who will detect this, and it will seem of very slight consequence to those who do. We have gone over the entries carefully for those parts of England of which we have personal knowledge, and have found the names of persons and places given with singular accuracy. Those who know how difficult it is to avoid slips in reading highly contracted Latin, as written in the cramped hands of the scribes who drew our mediæval charters, will think this no slight praise.

There are two matters we wish had been otherwise. Wherever a document is known to have been printed, a reference to the place where it is to be found should have been given. This would have saved both students and the officials of the library some trouble. It would also have been expedient to have indicated the language of the documents. By

far the greater part are, it is quite certain, in Latin, but there are some few in English, and we do not doubt but that here and there a French example may be found. Readers require documents of this sort for various purposes, and among them the study of language is not the least important. It would have been very handy, therefore, if they could at once have picked out the English and French records from among the mass of Latin.

#### NOVELS OF THE WEEK.

- The Fallen Leaves.* By Wilkie Collins. 3 vols. (Chatto & Windus.)  
*Nature's Nobility.* By John Newall. 3 vols. (Charing Cross Publishing Company.)  
*The Last of the Kerdrecks.* By William Minturn. (S. Tinsley & Co.)  
*Marcia: Who is her Mother?* By Louisa M. Gunthorpe. 3 vols. (Diprose & Bateman.)  
*Dorcas.* By Georgiana M. Craik. 3 vols. (Hurst & Blackett.)  
*Nemesis.* By F. Garrett. (Remington & Co.)  
*Her Friend Laurence.* By F. L. Benedict. 3 vols. (S. Tinsley & Co.)  
*A Parisian Sultana (La Sultane Parisienne).* Translated from the French of Adolphe Belet by H. M. Dunstan. (Remington & Co.)  
*Le Docteur Claude.* Par Hector Malot. (Paris, Dentu.)

WITH regard to Mr. Wilkie Collins's new book, it may be well at once to give his own explanation of the title. The fallen leaves are "the people who have drawn blanks in the lottery of life—the people who have toiled hard after happiness, and have gathered nothing but disappointment and sorrow; the friendless and the lonely, the wounded and the lost . . . our poor fellow-creatures who are down in the world." It might be imagined that three volumes about such fallen leaves would include a vast deal of harrowing matter, but, on the contrary, the book is remarkably cheerful. The natural vigour and brightness of Mr. Wilkie Collins's work, which have helped to win him his well-deserved reputation, are as noticeable in his last book as in any. It would be hardly possible for anybody who begins the book not to read on to the end without a moment's weariness. And yet the plot is inferior in ingenuity, not merely to Mr. Wilkie Collins's other plots, but to those of far less clever inventors. The secret of its success is that it is made in a workmanlike manner: there are no ill-fitting joints and no careless omissions; and no incidents or details are introduced without serving some purpose. All that is demanded of the reader is attention, and Mr. Wilkie Collins has skill enough to compel him to give that. His short, lively sentences alone go a long way to keep one's interest from flagging. The present book is only a first series; the second is to come; and it is, perhaps, the chief triumph of the first that the reader leaves off with his appetite whetted instead of dulled.

The number of novels that ought never to have been published is incalculable. Literature is not an easy art; it is, on the contrary, the most difficult of all the arts; and yet, as Balzac complained, you have only to sit down and cover certain sheets with writing to get instantly a craze for publicity and to have to satisfy it at all hazards. Mr. Newall has evidently no more idea of novel-writing than most of us; but he has had his impulse, he has followed it blindly, and 'Nature's Nobility' is

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the result. He has no story at all to tell; he is not—to put it mildly—a master of character; such remarks as he has to offer are not worth hearing. It is lawful to suppose that he took in writing his book a great deal of pleasure—more, far more, it may be assumed, than any one will ever take in reading it—and its composition is thus accounted for easily enough. Why he printed it—why he put it before a cold, hard world—is another thing. Of such of nature's nobility as have appeared to him we can conscientiously say that they are the dullest company in the world; that some of them, as early as 1818, affected "the study of the best composers," and "each evening enlivened the drawing-room by selections from Mozart, Mendelssohn, Handel, Haydn, Bellini, and other classical authors"; that the record of their adventures, though none of them stirs out of England, includes a description of a Spanish bull-fight, of a ride across the Pyrenees, and of a score of sunsets over classic landscapes, with a quantity of verse, a defence of George III., some abuse of doctors and servants, and a great deal of other matter not less foreign to the purpose than uninteresting in itself; and that the whole thing is couched in the least effective of English. The book is so mildly and inoffensively inept that it seems a shame to abuse it, or indeed to take any notice of it at all.

As 'The Last of the Kerdreës' is put forward as original work, and in that capacity is dedicated to Prof. Longfellow, "Who, in his poem of Evangeline, Has given to the world that type of womanly Perfection which none have been able to portray in prose," for an original work we are fain to accept it. We are bound to add, however, that to the candid mind it reads like a translation from the French. The story, which has in it a distinct smack of Émile Souvestre, is of Brittany in the days of the Revolution. It is thin and without interest, though it sets in motion the usual noble old Armorican who swears *Saprebleu* and *Vive Dieu* and has fought at Fontenoy; the usual noble young Armorican, who tries to rescue Louis Capet and is in love with a daughter of the people; the usual daughter of the people, trained on the maxims of the intellectual *assommeurs* of the eighteenth century, and becoming royalist and a martyr out of love for the youthful noble; the usual Breton smuggler of the herculean type, who has democratic ideas and is in love with the daughter of the people, and gets her noble sweetheart's head chopped off, and sees her die on the scaffold herself, and turns a Chouan, and dies repentant and a count and the last of his race. If we add that in this case the young noble and the smuggler are half-brothers, and that the former kills the father of his betrothed by mistake, and is handed over to be decapitated by his own father's illegitimate son, we shall have exhausted the interest of the book. As for the English, it translates itself so easily into French that it can scarce be called English at all.

If 'Marcia' were, as its author would say, a *pasticcio* it would be dull, but it would be clever as well. It is evidently, however, a serious effort, and so it is but dull without being clever. It is a story of sentiment and incident, with something in it of Ann Radcliffe, and something more of the late G. P. R. James, quotations from whose 'Morley Ernstein'—very much to their own astonishment,

no doubt—are made to do duty as chapter headings, and is most aptly described as perhaps the bulkiest novel of the year. Structurally, it is undecided, not to say incoherent. It appears to be the work of a romantic person of mature years, who has not much experience of life and still less knowledge of French. It opens with the heroine answering an advertisement and engaging herself solemnly as lifelong nurse and "*gouvernante*" to a surprising female baby. Secrecy is affected all round, yet all the baby's belongings are not so mysterious but we can recognize a subtle stranger, who baffles the heroine's inquiring glance with a white handkerchief and a cough, for the baby's papa. The baby's papa is a nobleman of an astute but virtuous habit of mind. As the baby's mamma has been stolen from him by a malicious Irish colonel, who wants to get hold of the baby and spend her money for her, the artful peer conceals both baby and nurse in a curious kind of mansion on the sea-coast. There, disguised as a simple commoner, he watches over the safety of the pair. As the mansion is haunted, and riddled with secret passages and sliding panels, mysterious noises are heard, somebody's leg is broken unaccountably, and it seems for a moment as though the ghost would walk indeed; it is disappointing to find that the to-do is only remotely connected with the spirit world, and is, in fact, the work of a lovely Irish widow in search of a hidden chapel and a couple of gold candlesticks, recovery of which she understands (on the word of a dignitary of the Church) will free her late husband of purgatory. Meanwhile a strictly virtuous attachment grows up between the witty nobleman and his baby's *gouvernante*. She lets concealment do its wonted office on her damask cheek, and is presently scandalized beyond measure to find that she has permitted herself, unasked, to entertain a feeling of tenderness for a married man. She gives way, however, as woman must, and for some time she and her adorer appear to occupy a virtuous but somewhat anomalous position with regard to each other. A "munificent Indian bequest" enables her to hold up her head among her aristocratic friends; then come doubts and parting; but though her beloved has the small-pox and comes back to her deprived of "his magnificent head of hair," she loves him still, she "nestles" to his bosom, and presently, the head of hair being once more what it should be, they are married and live sentimentally ever afterwards. That the baby, after being stolen by agents of the unprincipled military man, ends by emerging from long clothes and wedding the lover of her choice, does not need to be told; nor need we do more than hint at the smugglers, the attempts at murder and suicide, the secret passages, the secret marriages, the elopements, the pictures of high life, and the other exciting elements of the tale. We have said that 'Marcia' is dull, but this description is, on the whole, unfair. It is a book to read and delight in at odd and idle half-hours.

"D'Arcy is one of those terrible men who are said to be perpetually possessed by an evil spirit; thus becoming malignant demons are ever striving to dominate over all that is good; who when they find that they cannot drag men down into the mire of sin in which they themselves wallow, then turn round to persecute what they cannot subdue."

A work containing some eleven hundred pages of such delightful stuff as this cannot be dull.

Miss Craik's new novel is not more exciting than the rest of her works; but it is clever, sober, and correct, and in places singularly good to read. The discovery by Dorcas of her mother's low birth is made the occasion by Miss Craik of an excellent note in psychology and of some good dramatic writing. Scarcely less clever and striking are the scenes between Dorcas and the mother of the man she is to marry. Miss Craik's men are of scant account, as was to be expected; but her women are all pleasantly fresh and real, Dorcas herself being really a commendable piece of work.

'Nemesis' is a gruesome story of the effects of drink. A man's wife takes to drinking and breaks up his home, haunting him afterwards from time to time when he has changed his name and his habitation, and finally dying of *delirium tremens*. His son takes to the same course, and is nearly burned in a fire at a spirit vault, in which a drunken friend loses his life. The scene is laid in a manufacturing town, and some rather dull fun is made of the vulgarity of the inhabitants. The moral is not so well enforced as to excuse the unpleasantness of the theme.

Mr. Benedict once wrote a novel of decided merit, but he does not seem to be able again to rise to the level which he reached in 'St. Simon's Niece.' His comparative failure does not seem to be due to want of experience either in writing or of men and things. 'Her Friend Laurence,' like his other books, contains plenty of study from life, and Florence has always been a good place in which to lay a scene. But he fails to force a strong impression upon his readers; he seems to view the life about him from too near; his details, though minute, are not added stroke by stroke towards the completion of a whole picture, but make the task of working them together first irksome and then impossible. He certainly disregards the ancient piece of advice to story-tellers that they should dash boldly into their subject. One may read a whole volume of 'Her Friend Laurence' without feeling that the story or the characters have taken any hold upon one's imagination. The gossip of society at Florence becomes, like other gossip, intolerably wearisome to those who remain outside the society, as readers must remain in this case. It is but a poor compensation to have thrilling incidents in the third volume; one reads them with little interest when one cares almost nothing for any of the persons involved in them. Lastly, Mr. Benedict has called his heroine Violet Cameron, a name as good as any other to him, writing at Florence, but annoying in a book which has to be read in London.

Whatever estimate may be formed of the value, literary and other, of M. Adolphe Belot's works, it would be unjust to deny him such praise as may be deserved by industry, versatility, and a desire to hit the taste of his public. A *catalogue raisonné* of his novels would give something like an exhaustive list of the various styles popular with French readers during the last ten or fifteen years. When the Parisian public demanded works of the class euphemistically denominated analytic, M. Belot came to the fore with analyses of such a very surprising nature that some accidents happened to them at the hands of

censors indifferent to, or unappreciative of, this branch of scientific investigation. When the taste shifted to complicated crimes, M. Belot was obligingly ready to gratify it. Apparently 'La Sultane Parisienne' is intended to meet another *virement* of public caprice. It is something in the style of M. Jules Verne, deals with African exploration, and, we suppose, is meant to be instructive, though the instruction is seasoned with a certain quantity of what the French call large salt. By far the greater part of the book is made up of accounts of the manners and persons of African men and women, and as the author is very copious on the latter head, Mr. Dunstan must have had some difficulty in the performance of his task of adapting the book to English readers. It is not likely that the work will enjoy much popularity on this side of the Channel. Its literary merits and the adventures recorded in it are not superior to those of Capt. Mayne Reid's least successful efforts, while it is in more ways than one ill suited for a boys' book. On the other hand, English readers of a larger growth will hardly care to have the facts which they can read, and have read, in the pages of Burton, Baker, Cameron, Stanley, and a score of other travellers, hashed up with a thin sauce of not particularly interesting narrative of the fictitious kind. No doubt the adventurous romance is quite a permissible *genre*, and great success has before now been attained in it; but that success has certainly not been attained by merely raking together scraps of information from volumes of authentic travel.

M. Hector Malot is not retaining the reputation which he possessed six or eight years ago, when there seemed much probability that he would soon become the first among the living novelists of France. 'Le Docteur Claude' is a sensation novel, but it is not wanting in analysis of character and in sketches of manners, although both character and manners are of a rather commonplace type. We cannot but hope that M. Hector Malot will abandon his later for his earlier style.

#### OUR LIBRARY TABLE.

THE new Guide to the Exhibition Galleries of the British Museum, price sixpence, which we formerly announced, has been published, and is far superior to the old "Synopsis." It contains brief accounts of the collections at Bloomsbury, written by the Keepers in a popular and succinct manner, and intended to direct attention to the most important objects or classes of objects in each department. For the first time the Guide comprises an account of the very valuable collections of drawings and historical engravings in the King's Library, and a noble series of English portraits and the bequests of Mr. J. Henderson to the nation, besides playing cards of the greatest curiosity. With these are, for the first time, supplied brief notes on the contents of the cases lately placed in the King's Library by the Department of Coins and Medals, a superb treasury of monuments of Greek art dating from c. 700 to c. 100 B.C. The Italian, German, French, Dutch, and English medals are also noticed. Nor are the prehistoric relics, mediæval works, and illustrations of glass manufacture neglected, while all the sections which had places in former synopses are retained. Mr. Bond, in his Introduction, remarks, "In concluding this short general view of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not so much as mere objects

of passing interest, but as means of direct instruction in art, archaeology, and natural science. It would seem, however, that this truth is far from being generally recognized. Where are the teachers and their classes who, it might be expected, would daily be found before the beautiful frieze of the Parthenon—the sculptured histories of Assyria—the relics of a remote age recovered from the Egyptian tombs—the many objects of antiquities of all countries appealing to the attention—the revelation of Nature's works displayed in the teeming collections of minerals, fossils, shells, and various forms of animal and vegetable creation? As yet but few are the occasions when a single lecture or a demonstration is offered to a school or class brought to a particular gallery for that purpose." It is evident from this that the old official notion that the public consisted of "persons admitted to visit" the British Museum is exploded.

MESSRS. KEGAN PAUL & Co. send a little book on the *Educational Code of the Prussian Nation, in its Present Form*. It will be found useful to persons interested in education, as it gives an intelligible summary of the rules which control the various schools of Prussia. As schools of all grades are there under the control of the Government, the educational code is, of course, much more extensive than our own. The reader will accordingly find an account of the management not only of elementary schools, but also of middle schools, of normal schools, and of the gymnasia, which in some degree correspond to our public schools. There are full details of the laws which relate to the attendance of pupils, discipline, the curriculum, inspection, and the qualifications demanded of teachers. The translation from the German appears to be well done; the sentences are short and clear, and the language simple. We have noticed one slip which should be corrected if the book reaches a second edition; we allude to the translation of the word *Kurfürst*, which is rendered by "Crown Prince," p. 12. Miss Goldsmid, who has devoted great attention to matters relating to education, and especially to those connected with normal schools, has written a brief preface to the volume, in which preface she indulges in some unflattering comments on the English educational system. Whether these are justified or not, she is certainly right in claiming an attentive hearing for the provisions of the Prussian code. In expressing a hope that Miss Goldsmid may find many readers for her little volume, we would also beg her (should another edition be called for) to increase its utility by adding to it either a list of contents or, better still, an index. Although her book consists of only eighty-four small pages (and these are by-the-bye in large clear type), it is not small enough to make an index unnecessary.

THE *Ancient Liturgy of Antioch and other Liturgical Fragments*, edited by E. C. Hammond, M.A. (Clarendon Press), is intended as an appendix to Mr. Hammond's 'Liturgies, Eastern and Western,' which we reviewed some months ago. It is a valuable addition to that book, and we regret that it did not originally form a part of it. As an appendix, published separately, it loses half its value. The contents consist of an attempt to construct a Liturgy of Antioch from the writings of St. Chrysostom, together with some fragments from very early Syrian and Gallican manuscripts.

WE have received Signor Gio. Battista De Rossi's important contribution to the topography of Rome, under the title of *Piante icnografiche e prospettiche di Roma anteriori al Secolo XVI.*, with atlas. It is published by the Imperial German Archaeological Institute, on the occasion of its fiftieth anniversary.

STUDENTS interested in folk-lore will be glad to learn that Prof. F. Liebrecht has just brought out a revised edition of his articles and small essays scattered throughout many periodicals, under the title of *Zur Volkskunde alte und neue Aufsätze*.

ANOTHER volume has appeared of Triibner's "Oriental Series," a *Classical Dictionary of Hindu Mythology and Religion, Geography, History, and*

*Literature*, by Mr. John Dowson, a sound and accurate scholar. The convenience of such a book to the student is enormous, as this compendious and accurate volume supplies the meaning of all the hard words with which Sanskrit literature bristles. Dr. H. H. Wilson pointed out forty years ago the necessity of such a work, and contemplated the compilation of one by himself, but his plan was never executed until now.

DR. A. BURNELL, of the Madras Civil Service, who is now in England on a hasty visit, has published at Mangalore a small volume containing the text in Roman character of the *Rik tantra vyakarana*, a Pratisakhya of the Sama Veda, with an introduction. A Pratisakhya is a treatise on the phonetic laws of the language of the Veda; these treatises are very ancient, but they are considerably later than the hymns, which must have become obscure and obsolete before these treatises were necessary. Now these treatises exist with regard to the other Vedas, but it was too hastily assumed that none existed of the Sama Veda. Dr. Goldstucker found in another work an allusion to such a treatise, which he showed to Dr. Burnell, who searched high and low till he discovered a MS. of the desired work in the extreme south of the Madras Presidency. Scholars in Europe may, indeed, be thankful that there still exist in India one or two Sanskritists, such as Dr. Burnell, who know where to look for lost treasures.

THE Report of the Trustees of the Sydney Free Public Library, New South Wales, states that there has not been that great increase of readers which was expected to follow upon opening the institution on Sundays; but at the same time it must be borne in mind that the slow rate of increase may also arise in great part from the closeness and discomfort of a building totally inadequate to its purpose. The Trustees once more call attention to the necessity of providing additional room. The Trustees enjoy the signal advantage of having for their chairman that eminent scholar Dr. Ch. Badham.

WE have on our table *The Zulus and Boers of South Africa*, by R. J. Mann (Stanford),—*Rambles in Naples*, by S. R. Forbes (Rome, 98, Via Babuino),—*A Yachtsman's Holidays*, by the "Governor" (Pickering),—*Children's Lives, and How to Protect Them*, by W. Lomas (Low),—*The Secret of a Clear Head*, by J. M. Granville (Bogue),—*Questions on Food and Clothing*, by Mrs. W. T. Greenup (Benrose),—*The Martini-Henry v. Snider*, by F. J. Lock (Leicester, Roberts),—*The Angler's Diary for 1879*, by J. E. B. C. ("The Field" Office),—*The Four Old Lodges*, by R. F. Gould (Spencer's Masonic Depot),—*A Handy Dictionary of Commercial Information*, by E. T. Blakely (Low),—*Dictionary of English Literature, Part I.*, by W. D. Adams (Cassell),—*The Gault*, by F. G. H. Price (Taylor & Francis),—*The Esthetics of Photography*, by W. Heighway (Piper & Carter),—*Four Lectures on Static Electric Induction*, by J. E. H. Gordon (Low),—*Electric Lighting and its Practical Application*, by J. N. Shoolbred (Bogue),—*Dreams of my Solitude on the Mysteries of the Heavens*, by J. Prusol (Reeves & Turner),—*On the Verge*, by P. Shirley (Low),—*The Secret of the Andes*, by F. Hassaurek (Lockwood),—*Never Wrong* (Griffith & Farran),—*Just One Day* (Routledge),—*Shakespeare's Merchant of Venice*, edited by J. M. D. Meiklejohn (Chambers),—*Emilia, a Drama*, by J. W. Wyman & Sons),—*Russian Despotism, a Tragedy*, by G. Ensor (Dublin, Gill),—*Spring Blossoms*, by A. T. Turpin (Ward, Lock & Co.),—*Cherry Stones*, by G. C. Dutt (Calcutta, D'Rozario),—*Song Sermons*, by the Author of 'Tammias Bodkin' (Simpkin),—*Work among Working Men*, by E. Hopkins (Strahan),—*Movements in Religious Thought*, by E. H. Plumptre (Macmillan),—*The Ultimate Triumph of Christianity*, by H. Field (C. Kegan Paul),—*The Messianic Prophecies*, by P. J. Gloag (Edinburgh, Clark),—*The Sling and the Stone* on Prophecy, Vol. VII., by Rev. C. Voysey (Williams

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& Norgate).—*Opere di Shakespeare*, by G. Carcano (Milano, Hoepli).—*L'Esprit de l'Economie Politique*, by F. Mosser (Naples, Typographie du Commerce).—*and Enumeratio Insectorum Norvegiarum*, edited by J. S. Schneider (Christiania, Bregger). Among New Editions we have *An Introduction to the Study of Heat*, by J. H. Smith (Rivingtons).—*Schmidt's Tales*, by T. Matthey (Dulau).—*How We are Governed*, by A. de Fonblanque (Warne).—*Memoirs of Mrs. Rebecca Wakefield*, by R. Brewin (Hamilton).—*Thesaurus of English Words and Phrases*, by P. M. Roget (Longmans).—*Supernatural Religion*, 3 vols. (Longmans).—*and The Rosicrucians*, by H. Jennings (Chatto & Windus).

## LIST OF NEW BOOKS.

## Theology.

Anglo-American Bible Revision, by Members of the American Revision Committee, 12mo. 2/6 cl.  
Scott's (W.) Bible Outlines, 12mo. 2/6 cl.

## Fine Art.

Birch's (J.) Picturesque Lodges, a Series of Designs for Gate Lodges, &c., 4to. 12/6 cl.  
Douglas's (Mrs.) Imperial Macramé Lace Book, 3 Series, in 1 vol. imp. 16mo. 2/6 cl.  
Illustrated Biographies of Great Artists: Hans Holbein, by J. Candall; Tintoretto, by W. R. Oslar, cr. Svo. 3/6 ea. cl.

## Poetry.

Parker's (H.) Vision of Justice, and other Poems, 12mo. 5/ cl.  
Wynch's (W. M.) Olden Memories, Songs and Poems, 5/ cl.

## Music.

Town's (B.) The Violin (Music Primers), 4to. 2/6 swd.  
History and Biography.

Aikenhead (Mary), her Life, her Work, and her Friends, by S. A., Svo. 15/ cl.

Moore (G.), Merchant and Philanthropist, by S. Smiles, cheap edition, cr. Svo. 6/ cl.

Shirley's (E. P.) History of the County of Monaghan, Part 4, folio. 18/ swd.

Yestman's (J. P.) Shemitic Origin of the Nations of Western Europe, cr. Svo. 5/ swd.

## Science.

Alcohol Question, by Sir J. Paget, Sir W. Gull, &c., 3/6 cl.

Barlow (W. H.) On Regressive Paralysis, Svo. 2/ swd.

M'Neill's (J. P.) Treatise on Hydrophobia, cr. Svo. 3/6 cl.

Thompson's (R. E.) Physical Examination of the Chest in Health and Disease, 12mo. 6/6 cl.

## General Literature.

Adam's (Mrs. L.) Madelon Lemoine, 3 vols. cr. Svo. 31/6 cl.

Arnold's (E.) The Light of Asia, cr. Svo. 7/6 cl.

Ashehurst's (T. R.) Practical Treatise on Weaving and Designing Textile Fabrics, Svo. 21/ half bd.

Everard's (Rev. G.) Edie's Letter, or Talks with the Little Folks, cr. Svo. 2/6 cl.

Garrett's (F.) Nemesis, a Novel, cr. Svo. 10/6 cl.

Gloria, a Novel, translated from the Spanish of B. Perez Galdos by N. Wetherell, 2 vols. cr. Svo. 21/ cl.

Russell's (D.) Beneath the Waves, 12mo. 2/ bds.

Under Currents, a Tale of the Times, by Asperia, cr. Svo. 7/6 cl.

## HOW WE TEACH HISTORY NOW.

We are all hoping in these days that the stimulus given to teaching by legislation and the multiplication of schools and school-books will make the coming generation both wiser and better than their forefathers. But if education is to confer so great a benefit, it is to be hoped that the quality of our school-books will, at least, not deteriorate while the quantity is so enormously increased. On this subject, however, I must own that a slight suspicion has occasionally troubled me. I have no doubt that good elementary school-books are still procurable, and I trust they are not as yet even rare; but it is a great question whether the largely increased demand for this kind of commodity has not brought into the market a number of small treatises, which, by reason of the shallowness and ignorance of their writers, are utterly unfit to be used for the purposes of education at all.

It occurred to me lately to ask my child to let me see the book in which she was learning the rudiments of English history. It was a popular treatise called 'Ince and Gilbert's Outlines.' The edition, which I have before me now, professes to be the 515th thousand, and is dated 1877. "This," thought I, "must certainly be a work of established reputation, and we may presume that it is careful and accurate in its facts." What was my astonishment, then, to meet with the following piece of information in the reign of Henry VIII! Of his first wife, Catherine of Arragon, it is said that she was "married without dispensation, against the advice of the primate, and in defiance of the law." I should really have thought that, if it was worth while telling children anything about Henry VIII.

at all, and of his marriages and divorces, it was not worth while telling them as a fact something utterly at variance with what every schoolboy knew in the last generation and ought to know in this. Most assuredly Henry VIII. himself would have been only too well pleased, when he was seeking to get rid of Catherine, to find out that he had been married without a dispensation and against the law. Such a discovery would have powerfully aided his cause, if it did not set him free at once to marry Anne Boleyn without further ceremony. But Henry unfortunately knew quite well that a dispensation for the marriage had been procured long before from Pope Julius II., and he consequently founded his claim for a divorce on the plea that the dispensation ought never to have been granted. It was, as is well known, simply because he could not get Pope Clement VII. to declare the dispensation that was actually granted invalid that Henry threw off the Pope's authority altogether.

I forbear to trouble you with several other gross errors I have met with in the same paragraph and on the same subject within the space of ten lines. Nor will I say anything of the general plan of the work, by which history is cut up into dry statistics of the most repulsive kind, and the facts all classified under six or eight different heads in each individual reign. But what I wish to call attention to is that a notorious and cardinal fact in English history has been here utterly perverted in a work devoted to the instruction of the young, and which two years ago had reached its 515th thousand. If history be taught in such a fashion as this, we may as well be told that James II. won the battle of the Boyne, or that William III. abdicated in favour of the Pretender. Is it possible that over half a million of young persons have of late years been crammed with statements relating to English history of such a kind that it would really have been far better for them that they had never read a word of English history at all?

JAMES GAIRDNER.

## PETÖFI.

IN lieu of furnishing Petöfi's many admirers with a plan of the battle-field of Segesvár, where the poet lost his life, as promised (*Athenæum*, No. 2696, p. 823), our Hungarian contemporary the *Kozsori* makes another startling attempt upon public credulity, not very dissimilar from those recently alluded to in our columns, *vide* No. 2690, p. 632. This latest addition to Petöfi literature is entitled 'A varróleány: Petöfi életéből' (i.e., 'The Seamstress: from Petöfi's life'), and has nothing to show that it is not the record of a real incident in the poet's career, unless the word *Rajz* ("a sketch") in the index page be intended as an exposition of its true character. The "sketch" purports to be by "Adolf A'gai," doubtless a *nom de guerre*, and is of no more value biographically than the late Karl Beck's imposition: indeed, this *Rajz* is a partly fantastic, partly real, paraphrase of Petöfi's well-known poem 'The Seamstress,' the *raison d'être* of which work was explained some years ago by A. Berecz, an eyewitness of the event commemorated.

It is really time that some steps be taken by the great poet's countrymen to stop these literary frauds. It is not so long since Victor Szokoly published an entire book, 'Aus Petöfi's Leben,' equally deceptive with this "sketch," and although Prof. Paul Gyulai, an eminent scholar and Petöfi's own brother-in-law, exposed its character, many biographers of the poet, both at home and abroad, have been duped into accepting its statements as facts. But the *Kozsori*, issued under the direction of the Petöfi Society—a society that contains the best known Hungarian scholars—should not certainly lend the sanction of its name to this trifling with the presumed ignorance of the public. Such publications are calculated to cast a slur upon the literature of Hungary.

Under the title of 'Il Pazzo' Signor Giuseppe Cassone purposes publishing a very limited number, *en brochure*, of his translation into

Italian verse of Petöfi's poem 'Az örült' ('The Maniac'). This elegant specimen of typography is to be issued on the 31st instant, in commemoration of the thirtieth anniversary of Petöfi's death. Mr. Aigner, of Buda-Pest, is just publishing for the Petöfi Society the '1879 Petöfi Year-Book' (*Évkönyv*), in which a bibliographical account is given of all the chief publications relating to the Hungarian poet issued during the past year. Mr. A. Halasi is the editor of the book, which will extend to nearly two hundred pages.

## THE TRANSLATIONS OF 'DON QUIXOTE.'

THE writer of the excellent article in your last issue headed "The Translations of 'Don Quixote'" has so thoroughly mastered his subject that I am sure he and others interested in Spanish literature will be glad to learn the following facts with reference to the first English translation of Cervantes' immortal work. He observes:—"It is true that we were the first of all peoples to translate 'Don Quixote.' This was done by Thomas Shelton, as is well known, in 1612. But it is not so well known that the second part, published in Madrid in 1614, and translated into English in 1621, is not rendered by Shelton, although it is generally believed to be so, especially by the critics who have not read it for themselves."

With reference to the date of 1612 as being well known as the year of issue from the press of the "first part," I have never seen a printed title-page to Shelton's translation dated. The title is simply a very poor and thoroughly inartistic representation of the knight on horseback attended by Sancho on his donkey, and on the face of a tomb-like production these words are engraved:—

The  
History of  
Don Quixote.  
The first parte.  
Printed for Ed. Blounte.

In Mr. Arber's transcript of the Registers of the Stationers' Company, under date "19<sup>th</sup> Januarij, 1610" (i.e., 1611), is the following:—

Entered for their Copy vnder the h[an]des  
of Master Edward Abbot and Th<sup>e</sup> wardens  
Wm. Barret. A booke called "The deliightfull history of  
the witty knight Don Quixote" vjd.

This first part is dedicated by Shelton to the "Lord of Walden," and he writes, "Having translated some five or sixe yeares agoe the Historie of Don Quixote out of the Spanish tongue in the space of fortie dayes," &c.

Now these five or six years prior to 1611 would carry the date of his work back to 1605, when no other but the first Spanish edition was printed. This should set at rest the assertion that Shelton translated from an Italian version and not from the original Castilian. The question, however, is—what authority exists for the statement that Shelton's translation of the first part was issued in 1612? There is no date upon the title-page of any copy of the first edition of the first part that I am aware of. The second part has in addition to the illustrated title a second title-page dated, the illustrated title being the same plate in both parts, the only difference being that the word "first" is replaced by "second" in the 1620 edition. The additional title runs thus:—

The  
Second  
Part of the  
History of the  
Valorous and witty-knight  
Errant  
Don Quixote of the Mancha.  
Written in Spanish by Michael  
Cervantes and now translated  
into English.

London printed for Edward Blount 1620.

The second part is dedicated to Villiers, Duke of Buckingham, and signed Edward Blount, Shelton's name nowhere appearing. In the transcript of the Stationers' Registers I find the following:—

5<sup>th</sup> Decembris, 1615.  
Master Blount. Entred (sic) for his copie vnder the handes  
of Master Sanford and Master Swinhoe war-  
dens—"The second parte of Don Quixote" vjd.

Thus it appears that although entered on the Register in 1615, it was never issued until 1620, if the title-page be accepted as accurately fixing the date of the issue of this second part.

A second edition of both parts in folio appeared, with other names as printer and publisher, in 1652, Shelton's dedication being reprinted, and that to Buckingham omitted. The dates are sufficiently puzzling; and it seems somewhat remarkable that the second part was entered in the Stationers' Registers in the next year following the appearance of the original in Madrid, and not printed until five years later. If Shelton completed the first part in 1605 from the original, and it was not registered until 1611, and the second part appeared at Madrid in 1614, was translated and entered on the Stationers' Registers in 1615, and published in 1620, there is no reason to assume that Shelton did not English both parts, one in 1605 or later, and the other in 1615; but upon the internal evidence I may later on crave space for a few remarks.

The water-marks on the paper of both the first and second parts printed by Blount are similar—an urn with some letters, which appear as I. P. on the first, and N. D. P. on the second. F. W. C.

#### THE AMERICAN LIBRARY ASSOCIATION.

THE American Library Association, of which we have before spoken, assembled at Boston on the 30th of June, and held daily sessions till July 3rd. From letters we have received and from reports of the proceedings in the *Boston Daily Advertiser*, it appears that this Third Convention of American Librarians was a complete success. The meetings were crowded, the papers numerous and important, the special reports and particular discussions interesting and appropriate. The Mayor and many influential inhabitants of the city did much to make the American librarians from all parts of the country enjoy their visit to "the recognized centre of our American library interests." "The American Panizzi," Mr. Justin Winsor, of Harvard, presided, and opened the Convention with an elaborate address, referring to the achievements of the Association, the establishment of the *Library Journal*, the comparative library claims of Boston, New York, and other bibliographical centres, including Washington and the far West. Then he touched upon the "outlook for our new library philosophy," sketched what has been done by active and energetic librarians and what there is still to be done, glanced at "the power for good or evil of public libraries among the great masses of the people," and closed with the following tribute to the late Sir Anthony Panizzi:—

"But a few months ago word came to us of the loss of such a librarian, out of harness, to be sure, but to the last his was an influence shaping the character of many a follower. The world has, perhaps, never seen a greater librarian than Panizzi. He had to overcome stolid content, the hardest of tasks. He had to vivify virtues that were dormant, like the vital principle of the grain in mummies. But he did it. He made the respectable *well-enoughs* understand that there was a work to do, and they did it. While their national exchequer was shuddering at the cost of additional Bloomsbury lands for their great Museum library, he made the little sketch, that dropped that magnificent dome from the skies, right amidst the pile, and showed how power evolves from its own centre! Upon this very table he sketched that historic plan, and this seat, so long the throne of Antonio Panizzi, becomes to-day the chair of this Transatlantic assemblage of librarians."

This concluding paragraph has reference to an agreeable surprise prepared for the Association by Mr. Henry Stevens. At the sale of Sir Anthony's household effects in May last, he bought the three arm-chairs and two writing tables for libraries in America. To the splendid arm-chair made for Mr. Panizzi by Felder in 1857, something after the style of the Reading Room chairs, but larger and finer, and to the old mahogany round table, Mr. Stevens had brass plates affixed, giving their history and certifying to their genuineness. He sent them in a huge box through Snow's Express to Mr. Winsor, with instructions to the Express to have them delivered in time. The steamer reached Boston on Sunday, the 29th ult.,

and the meeting was opened on Monday morning at ten o'clock. Thanks to the efforts of Mr. Snow the relics were landed, cleared at the custom house, and delivered in the hall some fifteen minutes before ten, no members of the Association except the president and the secretary knowing anything of them till the announcement at the close of Mr. Winsor's address. The surprise was effective, and is said to have been something like that created by Mr. Gladstone in 1877 at the Caxton banquet, when he held up the Caxton Memorial Bible, printed that morning in Oxford and bound in London, within twelve consecutive hours.

The two other arm-chairs and the other writing table have been sent to New York. It is a pity, perhaps, that these memorials have been permitted to leave London, but they may do more good with our cousins, who are exhibiting so much aptitude for the building up and management of public libraries.

After the address, Mr. Frederick Perkins read a paper on the 'Classification of Catalogues,' followed by one on 'Some Points in Indexing,' by Mr. W. I. Fletcher. Mr. Cutter read his paper on 'Shelf Classification,' and Mr. Hathaway one on 'Library Binding.' During the first afternoon the principal libraries of Boston were inspected, and in the evening Mr. Chase received the librarians and their friends at his house in Beacon Street.

The second day Mr. C. F. Adams, jun., read an interesting and important paper on 'Fiction in Libraries,' and Mr. Green, of Worcester, one on 'Sensational Fiction in Public Libraries.' The writer, from his experience and study, gave utterance to some bold and startling suggestions. We recommend this paper to the study of the guardians of popular libraries. Miss Bean read a paper on the 'Use of Fiction by School Children,' and Mr. Metcalf one on 'The Reading of School Children.' Discussion on these several papers was lively, by Rev. James Freeman Clarke, Col. Higginson, Judge Chamberlain, and others. In the afternoon the Mayor of Boston took the Association on an excursion in the steamer *Rose Standish* down the harbour.

The third day was devoted to reports of committees (the principal of which was that on Mr. Poole's Index) and technical papers, and in the afternoon the members visited Cambridge, saw Harvard University and the libraries; and later President Eliot entertained them with a 'cup of tea' in Memorial Hall.

The fourth day the library pilgrims by special train visited Plymouth by the Old Colony Railroad to see the rock, the records, and the monument.

On the whole, every one appeared satisfied, and the Convention was a success.

#### SHAKESPEARE NOTES.

##### CORIOLANUS.

THE state of the original text of Shakespeare is in many passages such that the very puritanism of editorship is bound in reason, and if unreasonable should be forced, to allow a place for an uncertain correction as the only means of sparing one who is a reader for delight an unpleasant check by palpable nonsense. The duty is incumbent, of course, to hang out a sign of doubtfulness, and the responsibility is still not trifling to adopt that admittedly makeshift reading which has most in its favour, as satisfying a plausible sense and involving the least relative violence to whatever authority is forthcoming.

A passage which editor after editor has given over, and sometimes dealt with, in this way, is a blur in the speech of Tullus Aufidius, which closes the fourth act of 'Coriolanus.' The Volscian speculates distinctly enough on the prospect of the success of Marcus against Rome; then digresses in no illiberal tone upon the possible cause of his unpopularity with his countrymen—a mixture of pride, want of judgment, and inflexibility which for all his noble services

So hated and so banish'd.

made him feared,

He goes on, in the text of the folio:—

But he has a merit  
To choke it in the utterance. So our virtue  
Lie in th' interpretation of the time,  
And power unto it seife most commendable,  
Hath not a tombe so evident as a Chair  
T' extoll what it hath done.  
One fire drives out one fire; one Naile one Naile;  
Rights by rights fouler, strengths by strengths do fall.  
Come, let's away. When Caius, Rome is thine,  
Thou art poor at all; then shortly art thou mine.

Aufidius, after surmising the flaw in the conduct of Coriolanus which cost him his popularity to be one, not all, of several that were more or less chargeable upon him, finds himself bound in candour to admit on the other hand that he has such merit as to make it difficult to insist upon this fault, whatever it might be.

He has a merit

To choke it in the utterance.

This metaphor is frequent with Shakespeare; we have "Pity choked with custom of fell deeds," "Virtue is choked with foul ambition," and so forth.

When the folio proceeds,

So our virtue  
Lie in th' interpretation of the time,

stern grammar insists upon one change at least, either to enable us to read "virtues lie" or "virtue lies." But an emendation which seems more plausible, and which the fact of one unquestionable original lapse clears of presumptuousness, involves a change in two letters and gives this reading:—

So our virtue  
Lives in the interpretation of the time.

The same sense is obtained if our alteration in respect of two letters is distributed between two words—*virtue* being changed to *virtues* and *lie* to *live*:—

So our virtues  
Live in the interpretation of the time.

There is much to favour this conversion in an apparent antithetical response in the next clause, in which "a tomb" appears introduced by obvious suggestion of the antecedent metaphor of "life." Shakespeare has elsewhere, "If a man do not erect his own tomb ere he dies, he shall live no longer in monument than the bell rings."

To proceed with this passage. Aufidius is still possessed with a sense of the imposing deserts and faculties of Coriolanus,—the "witchcraft that is in him," in the phrase of his lieutenant, through which his

Soldiers use him as the grace 'fore meat,  
Their talk at table and their thanks at end,—

as he proceeds with his reflections on contemporary fame:—

And power unto itself most commendable  
Hath not a tomb so evident as a chair  
To extoll what it hath done.

"Chair" is to be interpreted here in its frequent Shakespearean sense of seat of honour or public authority. We have the rostrum at Rome so called, and the "Prætor's chair" in 'Julius Cæsar'; and chair is a synonym for throne over and over again.

Dost thou so hunger for my empty chair?  
2 Henry IV., Act iv. sc. 4.  
Is the chair empty? Is the sword unawayed?  
Is the king dead? The empire unpossessed?  
Richard III., Act iv. sc. 4.

Power, therefore, is to be understood as such political power and preferment as Coriolanus at present possesses and enjoys with all its advantages. The purport of the sentence, consistently with what has gone before it, is, that exalted position assures to its occupant laudation even more exaggerated than will be lavished in its epitaph. "Tomb" is used for the external and inscribed monument:—

With funeral praises do adorn thy tomb.  
Romeo and Juliet, Act v. sc. 3.  
Let fame, that all hunt after in their lives,  
Live registered upon our brazen tombs.  
Love's Labour's Lost, Act I. sc. 1.

"Evident" may be accepted in the natural sense of manifest or conspicuous. A daring corrector might suggest "eloquent," and even find abettors.

If any doubt accrues to the explanation proffered, it will be most satisfactorily replied to by the citation of a parallel passage. Bertram, in 'All's Well that Ends Well,' acknowledges the



fine enlogium with which the king honours the memory of his father in these terms:—

His good remembrance, Sir,  
Lies richer in your thoughts than on his tomb;  
So in proof lives not his epitaph  
As in your royal speech. Act i. sc. 2.

The same fundamental contrast is put forward in Hamlet's warning to Polonius concerning the players:—

Do you hear, let them be well used; for they are the abstract and brief chronicles of the time: after your death you were better have a bad epitaph than their ill report while you live.

On these grounds I demur to the sign † of hopeless corruption which is affixed by the Globe editors to the line

Hath not a tomb so evident as a chair.

There is, perhaps, more real difficulty in vindicating the correctness of the line antecedent—

And power unto itself most commendable.

Mr. Collier has proposed "power in itself," but this is rather detrimental than an assistance. That "commendable" must be a gloss of "extol," as quoted two lines lower, is to be proved by such a line as

Flatter and praise, commend, extol their graces.

Two Gentlemen of Verona, Act iii. sc. 1.

The meaning which the context points to here, if it does not demand, is to this effect: "Living authority or power, to which praises are ministered directly"; this obliges us to understand "Power most commendable unto itself" as "Power of which the commendations are apt to be addressed to itself," "commendable" being used for "habitually commended." The licence is the same which we have in Hamlet's "Let it be tenable in your silence" for "Let it be retained." In the remaining lines my ear would be better satisfied to substitute *founder* instead of *falter* for the inadmissible *fouler*.

In the opening scene of 'Coriolanus,' First Mob indulges in the grim jest—

Let us revenge this with our pikes, ere we become rakes.

The allusion is, of course, to the proverbial phrase "as lean as a rake," which the note annotators variously explain, or rather attempt to explain. Stevens gave a happy quotation, which furnished the clue, though he failed to espy and take hold of it. He found it in Churchyard's 'Tragical Discourse of the Hapless Man's Life,' 1593,—

And though as lean as rake in every rib.

The special leanness which provoked the comparison appears from this to be the display of visible ribs as comparable to the thin, long, curved teeth of a hay-rake.

Still one more note:—

Being once chaf'd he cannot

Be rein'd again to temperance; then he speaks

What's in his heart; and that is there which looks

With us to break his neck. Act iii. 3.

The phrase here may be called a Latinism, as

Quorsum spectat oratio? Cicero, *Philipp.*, xiii. 20.

Two more passages in 'Coriolanus' may be signalled as most disastrous stumbling-blocks to the reader, and occurring as they do in two consecutive speeches of the same character—speeches of which the general characteristic is vigour combined with volubility—go far to destroy the effect and charm of a fine scene at its very crisis. The scene is the second of the third act; the speeches are the most important that Volunmia addresses to her son in her endeavours to reconcile him to very repugnant but politic hypocrisy and to induce him to temporize with the people. Editor after editor, one conjecturing correspondent after another, have tried their hands at the difficulties; none have entirely or even moderately pleased themselves with original proposals of emendation; and perhaps it may be feared that the general failure is not a little due to none having allowed true value to incidental emendations put forward by others. The result is that after all that has been done the passages are left, alike in the rigidly critical edition of Dyce and in the Globe edition, which is intended for and reaches the popular multitude, in either unmitigated or aggravated confusion. Dyce gives up the case as desperate in words to this effect:—"The earlier part of this speech has received incurable wounds from the transcriber or the printer:

with the present text whatever arrangement of the lines be adopted, the verse must halt most lamentably."

But allowing that it is beyond hope to recover with any approach to certainty the exact words and arrangement of verses of Shakspeare, and that the wounds are not perfectly curable, all the more manifest is the duty of an editor to adopt conscientiously whatever alleviations the study of his predecessors provide—all the more manifest is his right to make some unusually forcible changes in the disintegrated and corrupted text, if by so doing he can with frank warning open a free channel for the stream of poetry to run on harmoniously.

When we turn to the sole authority in this case, the first folio, we find the fact brought home to us very distinctly, that deal as we will with the text, at the very worst we shall at any rate only be substituting one mistake for another. We find that not only did the printer grossly falsify the metrical ordination of the lines, but that he punctuated them in a manner which can only be ascribed to carelessness, because it seems too gross for any conceivable ignorance to have adopted it consciously. To deal with one sentence at a time, this is what the printers of Isaac Jaggard and Ed. Blount provide, so arranged, so punctuated:—

CORIOLANUS. Why force you this?

VOLUMINIA. Because thou art the people:

Now it lies you on to speak to th' people:  
Not by your own instruction, nor by th' matter  
Which your heart prompts you, but with such words  
That are but roared in your Tongue;  
Though but Bastards, and Syllables  
Of no allowance to your bosoms truth.

Beyond altering the senseless "roated" to "rooted," Dyce and the Cambridge Globe editors content themselves with what re-distribution of the lines is most obviously available—a process which, as we have seen, Dyce still recognizes as far too insufficient in result to give assurance of a perfect text.

The phrase, "it lies you on," to which exception has been taken, is perfectly vindicated by the parallel expressions cited by Dyce:—

It stands your grace upon to do him right.

Richard II., Act ii. sc. 3, &c.

Mr. Collier's suggestion of *roated* instead of *rooted* as usually adopted is plausible, but, while unsupported by other instances of "roated in," can only be rashly substituted for "rooted in," which offers a fairly reasonable sense as introduced.

The alterations for which I would contend to reduce the lines to more tolerable metre, as well as sense, present them in this form:—

Because that now it lies you on to speak  
To the people; not by your own instruction,  
Nor by the matter which your heart prompts to you,  
But with such words that are but roated in  
Your tongue, but bastard thoughts and syllables  
Of no allowance to your bosom's truth.

The advantage of strong emphasis on "heart" is less disturbed by "prompts to you" than by "prompts you to," or "you wita,"—indeed, is assisted by it.

Badham conjectured that *though* was a corruption of *thought*; but his suggestion, "thought's bastards and but syllables," though it mends the metre serviceably, does not commend itself to the required sense or to the support of parallel phrases so well as the above. We have "bastard virtues" for false virtues in the 'Two Gentlemen of Verona,' Act iii. sc. 1; and a "bastard hope" for a fallacious hope in the 'Merchant of Venice,' Act iii. sc. 5. No thoughts could more properly be called *bastard* than such as are promulgated without any legitimate derivation from the heart or the bosom's truth. W. WATKISS LLOYD.

### Literary Crossip.

It is understood that Signor Barbèra, of Florence, will probably publish in the course of this year a volume entitled 'Epistolario di Antonio Panizzi,' containing the Italian letters addressed to the late Principal Librarian of the British Museum. A brief preface, by Mr. Fagan, of that institution, and a portrait

etched by the same gentleman will accompany the book.

THE *édition de luxe* of Thackeray's works, now in course of publication by subscription, has already appeared in the auction room. At Messrs. Hodgson's, on Wednesday, a set of the volumes, so far as published (twenty volumes), was sold for 31s. 6d. a volume, with an engagement for the remaining volumes at the same price. The copy was No. 64, and was the property of the late Mr. Pretty, Messrs. Simpkin, Marshall & Co.'s traveller.

MESSRS. MACMILLAN & Co. have in the press a new volume of stories by Mr. Henry James, jun., which will be published in the autumn.

THE local press at Pietermaritzburg has brought out a strange work—the first Caffre army list. It is entitled 'The Zulu Army,' and professes to give a list of each regiment or *impi*, with the uniform (I without the uniform), strength, &c., corrected to date, and giving their stations and a record of services. It is also an Almanach de Gotha or Burke's Peerage, giving a list of the Zulu headmen, with their positions, kraals, &c. The Caffre language is familiarly known in Natal. English children pick it up and reproduce the clicks to perfection.

WE understand that representations have been made to the Board of Inland Revenue relative to the circulation in this country of Tauchnitz editions of English copyright works. Not only is great laxity shown in stopping them at the Custom House, but they are publicly exposed for sale with impunity.

MISS INGELOW's new novel, which, as we have said, is now appearing in America in a magazine, will be published in this country towards the end of the year. Its name is 'Miss Sarah de Berenger.'

'BURNHAM BEECHES' will be the title of a small volume (from the pen of Mr. Francis George Heath) to be published immediately by Messrs. Sampson Low, Marston & Co. It will include some reference to the poet Gray's connexion with "the very reverend vegetables" of Burnham. Amongst the illustrations will be wood engravings, copied by permission from Mr. Vernon Heath's photographs of spring, summer, autumn, and winter in Burnham wood. It will be remembered that it was upon Mr. Heath's suggestion that the purchase for the public of this picturesque and historical beech-wood was recently made by the Corporation of London.

AFTER nearly two years spent in its preparation, a new work on ferns, written by Mr. James Britten, F.L.S., with fac-simile coloured plates painted from nature by Mr. D. Blair, F.L.S., will be published shortly in monthly parts by Messrs. Cassell, Petter, Galpin & Co., under the title of 'European Ferns.'

It is said that Mrs. Augusta Webster, author of 'Portraits' and several other well-known volumes of poetry, is likely to be a candidate for the Chelsea and Kensington Division of the London School Board at the forthcoming election.

A LONDON publisher has in the press, and will shortly issue, a new story by Mrs. Macquoid, called 'The Berkshire Lady.'

MESSRS. PEACE & SON, of Kirkwall, the publishers of Low's 'Tour,' announce two

other works on the islands of Orkney and Shetland. One of these is a reprint of "The Description of the Isles of Orkney and Zetland, with the Mapps of them, done from the accurat Observation of the most Learned who lived in these Isles," written by Robert Monteith, an Orkney laird, in 1633, and published by S. R. S. (Sir Robert Sibbald) in 1711. Of this work a reprint, of 145 copies, was issued at Edinburgh in 1845. The other treatise, of much greater interest, is Thomas Gifford's 'Historical Description of the Zetland Islands,' written in 1733, and published by Nichols, the well-known antiquary, in Vol. V. of the 'Bibliotheca Topographica Britannica,' in 1786. The appendix to this latter work is of considerable value, and the preface by Nichols alludes to the "support" given by Pennant to the Rev. Mr. George Low.

At the last meeting of the Library Association a paper was read by Mr. H. B. Wheatley on the subject of book dedications. Many quaint forms of this well-nigh obsolete kind of composition came under review, from the dedication of Shakspeare's Sonnets to W. H. down to recent times. Little more than a century ago rich men bought the dedication of a book as they now buy a picture or a statue. Some instances were given of writers dedicating books to themselves. It is to be hoped that Mr. Wheatley's paper may be printed in some bibliographical journal. Preparations for the Manchester meeting of the Association are in progress.

Messrs. Macmillan & Co. have in preparation a volume of 'Exercises in Latin Prose Composition for the use of Middle Forms in Schools,' with introductions and notes by Mr. A. W. Potts, M.A., the Head Master of Fettes College, Edinburgh, whose excellent 'Hints towards Latin Prose Composition' is well known. It is hoped that the book may be ready early next year.

Mr. Roby's long-expected School Grammar is at last in the printer's hands, and will probably be published in the autumn.

A PUBLIC meeting, presided over by Prof. Henry Morley, will be held at Camden Hall, King Street, Camden Street, on Monday, July 21st, at 8 P.M., to consider the question of a free library for St. Pancras. A small free library, supported by voluntary subscriptions, has been successfully carried on in the parish since January, 1877, and it is now desired to continue it on the same system, but upon a larger and sounder basis.

THE opening of the Free Library at Hawick a short time ago has been attended with satisfactory results. The number of volumes issued weekly has averaged about one thousand, the greater portion of which have been works of fiction, but books of a scientific and historical character have been in considerable demand. The reading-room has been extensively patronized.

THE forthcoming new edition of the Poetical Works of the late John Critchley Prince, the Lancashire poet, to which we alluded some time ago, will be announced immediately by the publishers, Messrs. Abel Heywood & Son, of Manchester. Besides 'Hours with the Muses,' 'Dreams and Realities,' 'The Poetic Rosary,' 'Autumn Leaves,' and 'Miscellaneous Poems,' the work will contain some hitherto

unpublished pieces which research has brought to light. The poems will be comprised in two crown octavo volumes, and the life of the poet, by Dr. R. A. Douglas Lithgow, F.R.S.L., who is editing the work, will form an additional volume. A large-paper edition, limited to one hundred copies, will be issued.

A CORRESPONDENT writes:—

"Some doubt exists as to the popular notion that the Court of Exchequer is so called from the chequered cloth which covered the table at which the court sat. The prevalent opinion, however, is confirmed by a Memoranda Roll of the Exchequer, 52 Hen. III., on the margin of which, facing a memorandum relating to the Exchequer, is a contemporary drawing of the cloth itself. The roll is in the same way pictorially annotated in several places. A memorandum relating to the king is illustrated by a portrait of the king; another, having reference to some castle, has a sketch of the castle, &c. Altogether this Memoranda Roll is worth consulting."

Messrs. Macmillan & Co. have in preparation for their "Golden Treasury Series" a volume of 'Selections from Addison,' edited, with an introduction, by Mr. John Richard Green. Mr. Green has by no means confined his choice to the *Spectator* essays, but has gone through everything that Addison wrote, and picked out those productions which seem to him most attractive, either for grace of style or for interest of subject. The different essays will be grouped in subjects, such as "Sir Roger de Coverley," "Humours of the Town," "Humours of the Country," &c. This volume will be ready in October.

THE first volume of the 'Storia Romana' of Signor Ruggiero Bonghi will be sent to press in October next; in the meanwhile subscribers will receive during this month his 'Conferenze sulla Storia Antica fino all' Origine della Città di Roma' as well as the 'Bibliografia Critica degli Scritti intorno a Roma Antica.' These two works are introductory to the 'Storia Romana.'

A CORRESPONDENT writes:—

"Nearly twelve months have now elapsed since Mr. Hormuzd Rassam brought to England the splendid works of art the bronze gates from Balawat, and at the present time, although a considerable portion, some eight scrolls, have been cleaned, no attempt has been made to exhibit these valuable monuments. A set of the restored plates have been placed in the Assyrian transept, but it is impossible to regard their presence there as anything but a storing, as an inspection of them necessitates the visitor kneeling down upon the floor. Considering that these monuments have received a large amount of attention from the public press, and have excited a degree of interest rarely exhibited with regard to the treasures stored in the British Museum, it would be as well if the authorities would make some provision for their proper exhibition. Temporary cases, such as those lately employed for Mr. Lang's Cypriote antiquities, might well be erected in the Assyrian basement, and by using the upper tiers of shelves the plates could be easily inspected by the visitors to the Museum, many of whom at the present time have come long distances to inspect these rich works of art. If the public are to be called upon to pay for Assyrian explorations, they must at least be made acquainted with the objects which have been recovered for them, and it is only by exhibition of these relics that sufficient interest can be maintained to protect Assyrian explorations from the save-penny attacks of Treasury authorities—a danger which they have more than once failed to pass through safely. Considering the importance and the great value of these works of art, it is to be hoped that they may at least meet

with better attention than that at present vouchsafed to them."

DR. EGEERS, of Berlin, is preparing an edition of the famous Solomon ben Gabirol's poems, published some time ago by Dukes. The text will be faithfully reproduced from the unique Bodleian MS.; a German translation with a glossary will follow. The preface will contain an essay on the Jewish-Spanish poetical school.

THE city of Oxford possesses amongst its charters an original proclamation of King Henry III., dated the forty-second year of his reign. This document, which is supposed to be the only one preserved of those issued to each county by the king for obeying the Commissioners under the Provisions of Oxford, is said to be the earliest specimen of prose English known. It is enrolled upon the Patent Rolls, and has been most fully described by Mr. A. J. Ellis in the *Transactions of the Philological Society*, 1868. It presents sundry variations from the enrolled example; for instance, *e* is used in the place of the diphthong *æ*. It is proposed to issue a fac-simile of this interesting example along with the volume of municipal extracts now being edited by Mr. W. H. Turner, as has already been mentioned in our columns.

THE following notes relate to country papers:—Miss Jean Middlemass is about to publish a novel entitled 'The Spider and the Fly' in some of the provincial papers; the Wallington *Herald* is going to devote a column to "Local Notes and Queries," relating to the districts of Epsom, Sutton, and Dorking in particular, and to the county of Surrey generally.

A MEETING was held the other day at the Institute for the Advancement of Plain Needlework, at which Lord Alwyn Compton and others were present, and it was resolved to make an effort to raise subscriptions for continuing what has proved to be a valuable educational work. The Institute, which was started by a private person, will be handed over free of debt to a committee at the close of September.

THE French books of the week include 'La Russie, son Passé, son Présent, et son Avenir,' par Un Ancien Diplomate; the dramatic works of Edmond and Jules de Goncourt; a new edition of the text of 1583 of 'Le Plaisir des Champs,' by Claude Gauchet, Almoner of Charles IX., Henri III., and Henri IV., with introduction and notes by Ernest Jullien; 'Les Bambous, Végétation, Culture, Multiplication,' by the late Auguste Rivière and M. Charles Rivière; and 'Peintres et Sculpteurs,' notices by Georges Lecoq, Part I., 'Louise Abbema,' illustrated by original drawings of the artists. Bibliophile Jacob has added to the collection of Conteurs Français the 'Œuvres de Cholières,' and has an edition of the 'Heptaméron' in the press.

## SCIENCE

*The Evolution of Man: a Popular Exposition of the Principal Points of Human Ontogeny and Phylogeny.* From the German of Ernst Haeckel. (C. Kegan Paul & Co.)

THE first edition of the 'Origin of Species' was published in November, 1859. To those



who remember the outcry raised against the Darwinian theory at the time, and the ridicule with which it was assailed, it can seem scarcely credible that so great a change in public opinion on the matter as has since occurred should have taken place in the short space of twenty years. Now that Agassiz is dead there remains no naturalist of first rank opposed to the theory, and the minds of all educated persons are becoming rapidly familiarized with it. The Church is beginning to adopt it to some extent, and to discover that it is not incapable of being harmoniously combined with pre-existent beliefs; and although Dr. Pusey, in a University sermon recently published, and specially directed against the writings of Prof. Haeckel, still clings to the hope that the theory may prove false in the end, he expresses himself as ready to accept the opposite alternative, if necessary, in the following words:—"While we think the transformist theories a mere imagination, theology does not hold them excluded by Holy Scripture." In another twenty years the Darwinian theory will probably be taught in all our schools with as little compunction as the roundness of the earth and its diurnal and annual motions, in the assimilation of which truths far greater difficulty was once experienced.

To the genius of Prof. Haeckel is largely due the rapid advance of the theory of evolution in popular esteem. His 'History of Creation' is familiar to English readers, and the appearance of the present fascinating work in an English dress will aid the cause of science in this country. From the moment of the establishment of the Darwinian theory it became evident to naturalists that their future work would lie mainly in the careful construction of the family tree of the animal kingdom; and it was seen at once that many years of labour in matters of detail which had received new significance from the theory would be required before this complicated pedigree could be worked out with anything approaching exactitude. Whilst others hesitated to make the attempt with the imperfectly digested material at command, Haeckel came forward with the pedigree fully displayed, having boldly constructed hypothetical ancestors to fill in the numerous gaps. One of his hypothetical animals, a protracheate, may be said to have been actually discovered by the Challenger expedition in the primitive air-breathing Arthropod *Peripatus*, and it is remarkable in how few points his ancestral schemes have required modification in consequence of the results of subsequent research. In some matters of detail, however, where the evidence available is scanty or obscure, many naturalists are at variance with him. It is characteristic of him to make light of difficulties, and in his enthusiasm he occasionally overstrains the facts in order to make them fit in neatly with theory.

In the present work it is not the general pedigree of the animal kingdom which is in question, but that restricted section of it only which is composed of the direct ancestors of man. Mr. Darwin, with great judgment, refrained from extending his argument in the 'Origin of Species' to the question of the origin of man. Prof. Huxley was the first to put forward clearly the history of man's descent in his most remarkable essay on the

'Evidences of Man's Place in Nature,' published in 1863, a work to which Prof. Haeckel expresses his indebtedness continually in the present book. The evidence for the construction of the pedigree of man consists partly in the structure and development of the members, recent and fossil, composing the animal series beneath him, partly in his own embryonic history. In his development from the egg, which differs in no material way from that of any of the lower animals, even down to a sponge, man during the first nine months of his life lives an aquatic existence, and passes through a series of metamorphoses which are far more diversified than those familiar to every one in the case of the frog or the butterfly. One of the most important and best known of Mr. Darwin's discoveries was that of the fact that in their early development young animals recapitulate their ancestral history. Thus the form of the tadpole gives evidence of the tailed ancestry of the frog; and did every animal retain in its embryonic development a full recapitulation of its past history, the task of naturalists when reconstructing the family tree would be light. Most unfortunately, however, animals often under the action of various modifying causes drop one or more embryonic phases altogether. Thus certain species of frogs which inhabit oceanic islands where water is scarce lead no aquatic existence as tadpoles, but emerge from the egg after a very brief change of shape as fully formed frogs. Besides the difficulties in the determination of pedigrees entailed by such losses of developmental stages, which are very common, others arise from the fact that developing animals may, at any stage in embryonic history, become more or less profoundly modified to suit the immediate conditions of their existence at that stage. It is in determining throughout the animal kingdom which embryological structures are to be considered as due to Palingenesis or recapitulative ontogeny, and which to embryonic adaptation or Cenogenesis, and to what extent embryonic stages have dropped out of the various series, that the main difficulty in working out the animal pedigree lies; and on many points there is, in the present imperfect state of our knowledge of the facts of embryology, a wide difference of opinion amongst naturalists.

Man himself has retained a long series of instructive recapitulative phases in his embryonic history, and these will be found most clearly set forth in the numerous figures with which the present work is embellished. None of man's actual ancestors according to the theory of evolution now exists, unless certain *Amœbæ* and *Monera* may be regarded as such. The parent animals and their numerous descendants have been for ages exposed to the modifying influence of natural selection, and survive only as more or less modified representatives or as larval forms. Even the more immediate ape ancestors of man are no longer living, but are represented by a group of modified descendants, which form with man the zoological group of the anthropoides. Briefly speaking, the living animals most nearly related to man's successive ancestors are the *Amœba*, Turbellarian worms, ascidians, the lancelet, lampreys, sharks, mudfish, water-nets and their allies, monotremes, marsupials, lemurs, and anthropoid apes. Of the embryonic history of the mudfish and of mono-

tremes and of some of the most important of the lampreys we are at present entirely ignorant, and to the results which will be obtained when these problems are worked out naturalists look forward with eager interest. Many large and familiar groups of lower animals, such as starfish, insects, crustacea, mollusca, birds, and true reptiles, do not enter into the human pedigree at all, but lie on other branches of the great zoological family tree.

We pass to the consideration of some of the points on which Prof. Haeckel's statements are open to criticism. The greatest difficulty in the arrangement of the details of the germ-layer theory undoubtedly arises from the apparently anomalous behaviour and origin of the mesoblast in various animal forms. Prof. Haeckel, following Kowalevsky's earlier researches as to the origin of this layer in *Amphioxus*, describes the epiblast as splitting into two parts the skin-sensory layer and skin-fibrous layer, from which latter are derived the body muscles. Did such a process occur in this instance, it would harmonize well with the condition existing in *Coelenterata*, in which the muscles are of ectodermal origin; but unfortunately Kowalevsky's further investigations have shown that his former view was incorrect, and that the entire mesoblast in *Amphioxus* arises from the hypoblast, the proto-vertebræ growing out as a series of pouches from the gastrula cavity or enteron. The muscles of *Coelenterates* appear thus to be not homologous with those of *Amphioxus*. Prof. Ray Lankester has ably discussed the various hypotheses on which the different modes of origin of the muscular system may be explained in his 'Notes on Embryology and Classification.' Prof. Haeckel, writing without the aid of Kowalevsky's later results to warn him, eliminates all difficulties, and simply derives the muscular system and notochord of all vertebrates from the epiblast through the skin-sensory layer. All evidence which does not agree with this arrangement is simply considered by him as due to imperfect observation on the part of embryologists or to vitiated heredity; and thus easily clearing the way he is able to present his results in a series of coloured diagrams of vertebrate structure, which correspond to a nicety, and which are explained as partly ontogenetic, partly phylogenetic, in origin. The peculiar mode of development of the mesoblast in *Amphioxus* can, however, scarcely be regarded as other than palingenetic, and this view of it would seem to correspond with the views of Balfour as to the origin of the mesoblast in vertebrates generally, rather than with those adopted by Haeckel and others.

It is apparently by an oversight that, in vol. ii. p. 292, Prof. Haeckel speaks of the human skull as composed of twenty bones only, allowing seven only to compose the brain capsule, and thirteen for the facial skull. He appears to have forgotten the ethmoid. In the figure of the human egg the fine radial lines of the zona pellucida are described as very fine canals, through which, in the course of fertilization, the spermatozoa penetrate into the egg cell. That the fine lines are such in structure and function is surely mere hypothesis. It is remarkable that, notwithstanding the stress which Prof. Haeckel lays on the close affinity of the tunicates with *Amphioxus*,

he still inconsistently retains these in a heterogeneous assemblage which he calls the worms. The group of vermes is an old familiar refuse heap, on to which have been shot, in many systems of classification, all those inconvenient forms which would not fit in elsewhere; and the vermes may well be compared in this respect to the Turanian group of languages in philology. It would have surely been much better, having regard to the facts of structure rather than to tradition, to have put the tunicates with the vertebrates, as has been done by Prof. Ray Lankester, or, at all events, to have kept them separate, as does Gegenbaur. Prof. Haeckel's reasons for separating the tunicates from the vertebrates may be gathered from the following passage:—

"The most prominent characters (by which vertebrates are distinguished from all invertebrates) are as follows: 1. The formation of the notochord between the medullary and intestinal tubes; 2, the differentiation of the intestinal tube into an anterior gill-intestine and a posterior stomach-intestine; 3, the inner articulation or formation of metamera. The vertebrates share the first two qualities with the larval ascidians and with the chorda animals; the third quality is entirely peculiar to them."

It thus appears that the real and important ground on which the tunicates are retained amongst the invertebrates by Haeckel is their want of metamerism. Yet they are nevertheless kept by him in the same phylum with all his examples of characteristically metameric animals, such as annelids and tapeworms. Since he considers the metamerism of vertebrates to be regarded as essentially arising from terminal germination and as representative of a society of individuals, his position is absurd, for, on similar principles, a solitary coral would have to be placed in a different phylum of the animal kingdom from a compound one.

We must, however, protest against the comparison of the metamerism of a vertebrate to that of a tapeworm. We read, "Originally every vertebrate is such a metameric chain, which has arisen in consequence of terminal budding from an inarticulate germ." It is quite conceivable that vertebrates might have thus arisen, but in this case there would surely have remained some distinct evidence of the fact in embryology—at all events, in the development of Amphioxus. Such, however, is not the case. Prof. Haeckel, as usual, falls back on cenogenesis, and considers that the germ history of vertebrates appears in this particular much compressed and secondarily modified. There seems, however, no reason at all why the metamerism in question should not have arisen phylogenetically in the ancestral unsegmented form in precisely the same manner as that in which it at present arises in the embryonic Amphioxus, namely, as a series of pairs of diverticula of the enteron, commencing in the forepart of the body, and gradually spreading backwards within it. Such an early metamerism, as affecting the intestinal cavity only, would be directly comparable to that of turbellarians, such as Pelagonemertes and dendrocele planarians. We cannot, of course, but agree with the plain statement of the facts in the note at the end of the book, "That in both cases (that of cestods and annelids and vertebrates) there is certainly a reproduction of individual like parts, which have originated

(in time and space) consecutively." The question is, Did such a condition arise in any ancestor of a vertebrate by any process more nearly resembling terminal budding as occurring in Ténia than that shown at present in the origin of the proto-vertebræ in embryonic vertebrates? We believe not. Exception might, perhaps, be taken to the term "individual" in the sentence above quoted.

Prof. Haeckel runs rather wild on the subject of compound societies of animals, and, as is well known, regards even a starfish as "a star-shaped society, formed of worms connected by a common central intestinal opening."

We now turn to the consideration of the present work as a translation. The excellent translation of Haeckel's 'History of Creation' was revised by Prof. Ray Lankester. It is much to be regretted that the services of some competent naturalist were not retained by the publishers to perform a similar office for the present work. The book abounds in mistranslations and false renderings, apparently due to a want of knowledge of the subject-matter on the part of the translator, and which tend in many places to render a difficult subject hopelessly obscure; in others, to put statements into the mouth of the author with which he would hardly wish to be credited, and which are at variance with those contained in his original text. Thus, by a mistranslation of the word "Wirbelthiere," Haeckel is made to state that Amphibia were the first terrestrial and air-breathing animals (vol. ii. p. 13); and by a similar error with regard to the word "Säugethiere," that the oldest known vertebrate remains are mammalian (vol. ii. p. 149). The hypobranchial groove of larval Cyclostomi is made by the translator to develop into the thyroid cartilage—Schilddrüse (vol. i. p. 419). It is particularly hard on Prof. Haeckel that the Kalkschwämme, his pet subject, should be rendered "chalk sponges" throughout the book. Urschlüsselbein is rendered "prokey-bone"; Samenfaden, "threadcell"; Hautflossensaum, "skinfold, forming a float," instead of fin. The subject of Goethe's familiar discovery is made to be the "temporal jawbone" in the human skull. Further on, Zwischenkiefer is rendered "twixtjaw." Such a translation even as the latter is greatly to be deplored. There is no bone in the human skull known in English as the "twixt-jaw"; and since the book is intended for general readers who are not German scholars, such words should have been rendered by their recognized equivalents in English anatomy, in order that if readers were in doubt they might be able to obtain in other works further information about the objects treated of. The literal rendering of the German technical terms introduces confusion of the worst kind into a difficult subject. Some of the terms even an anatomist unacquainted with German could scarcely understand. Hohlvene is rendered by "hollow vein," *passim*, instead of by vena cava. The result is that we read (vol. i. p. 422) of a blood vessel "which we may call the hollow vein." The point is thus missed, and appears to be that the vein in question is more hollow than others, whereas its homology with the vena cava of other animals is what is indicated.

In the description of the brain the corpora quadrigemina are called "the four bulbs." Einstülpung is rendered "infolding" instead of by

the recognized "invagination," and becomes in places, to the utter confusion of the sense, "unfolding." It would be infinitely better to use for the animal groups familiar terms, such as zoophytes and carnivora, rather than "plant animals" and "beasts of prey." Chemists never dream of translating such German terms as Sauerstoff and Stickstoff literally into English.

There are in the translation some curious omissions, which would seem almost to have been made on purpose. Thinking that in one passage Prof. Haeckel appeared to speak of Prof. Huxley's scientific work with hardly his usual warmth as one "to whom much progress in zoological science is due," we found on turning to the original that the words "illustrious naturalist" and the surname are omitted from before Mr. Huxley's name, and that the epithet "important" is wanting before the word "progress." One of the worst of the many mistranslations which we have marked occurs in vol. i. p. 229, where the formative yolk is made to surround the nutritive yolk in the form of a bladder, "which is central, and situated in the middle of the egg." It is, of course, the nutritive yolk which is central. After all, however, the worst confusion occurs from the want of consistency in the employment of the various scientific terms, which arises necessarily from the free translation haphazard of the German terms by a person ignorant of their exact value and of the recognized English equivalents. Thus, for example, in the description of the human egg, the words "Keimbläschen" and "Keimfleck" are correctly rendered "germinal vesicle" and "germinal spot," but on the same page also "germ-vesicle" and "germ-spot." Further on in the book the word "Blasenkeim" (=Blastula) is rendered "germinal vesicle," and on the same page "Keimhautblase" "germ-vesicle." In the description of the vesicular embryo of the rabbit we find "Keimblase" rendered "germ-vesicle," though Haeckel is most careful to explain in large print the difference between this and the Keimhautblase or blastula of Amphioxus and invertebrata. On looking out "germ-vesicle" in the index we find ourselves referred to a page where the germinal vesicle of the mature unfertilized ovum is described, and to another where the mammalian vesicular embryo appears under the same name. These two structures are entirely without connexion or relation with one another. The entire argument of the book turns upon the exact homologies of embryological structures; these are rendered difficult of comprehension by the fact that the author himself multiplies terms to an intolerable extent, often calling the same thing by two or three names in successive sentences, though he does not use his terms inconsistently. When, however, the same German terms come to be rendered in several different ways in English, and, at the same time, different terms by the same word, a hopeless muddle ensues.

The book is illustrated with an immense number of interesting woodcuts and twelve lithographic plates. From under many of the woodcuts the numbers have been by oversight omitted, and where there are several cuts together on a page with only one paragraph of explanation the result is sometimes puzzling.

Persons who wish to understand the real significance of their own structure should read this book; and as such a desire should be felt

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by all educated men, it is to be hoped that the book may soon reach a second edition in a properly revised form.

#### MAJOR SERPA PINTO.

MAJOR SERPA PINTO was received on Wednesday last by Lord Northbrook, President of the Royal Geographical Society, and gave the company assembled at his lordship's house to meet him some account of the remarkable journey he has made across Africa. The guests comprised most of the Members of the Council of the Society and many other distinguished persons interested in African subjects.

The new ground traversed by Major Pinto is comprised between Bibé, in the interior of Benguela, and a place called Lialui, in the "Barotse Valley," passed by Livingstone on his journey northward along the Zambesi towards St. Paulo de Loanda. Thus defined, the new country which the Portuguese explorer has opened up is about five hundred miles broad from north-west to south-east. The blank space is traversed on Livingstone's map by a number of rivers set down from native report, and the names have turned out generally to be correct, although the courses of the rivers are wrongly given. The great merit of Major Pinto's exploration lies in the accurate definition of these rivers and the fixing of all important points by astronomical observation. Arrived on the Upper Zambesi, his route led him along regions previously made known by Livingstone and other travellers. Major Pinto, however, made excursions near the confluence of the Chobé, to ascertain the true hydrology of the region, before striking south-eastward. He then made for Soehong, the capital of the Bechuana country, and crossed the little-known westerly portion of the Transvaal on his way to Pretoria and Natal; continuing his survey as he went, and adding most materially to our accurate knowledge of the geography of the less-known districts.

As geographical results of the highest importance must be mentioned first his longitudes. Major Serpa Pinto performed the feat of carrying three chronometers, one of which, by Dent, kept excellent time, across the continent. Their indications were checked by astronomical observations, including the transit of Mercury, eclipses, and occultations, which have been proved exact; and thus there are no grounds for doubting the remarkable conclusion which he draws that Soehong is placed on our maps more than a degree west of its true position—a conclusion which necessitates the shifting of the Limpopo a degree to the east, and narrowing our territory in Transvaal to a corresponding amount.

Next in importance is the light he has thrown on the topography and physical geography of the region along the southern border of the Benguela highlands. Lieut. Cameron, who traversed these highlands on his journey from east to west, established the fact that the succession of terrace-formed coast ranges of Western Africa here broadens out into a lofty plateau. Pinto devoted much of his time and attention to this interesting region. He visited the sources of many of the rivers rising on this watershed, traced the, and mapped them; and afterwards descended part of the courses of two of them, which flow south and south-west towards the lower lying region bordering the Kalahari Desert. On the Benguela plateau, at an elevation of 5,800 feet, is situated the central native town of Bibé, peopled by a race of born traders and travellers, parties of whom annually traverse the whole western interior. A little west of this, within the space of a few yards, rise four great streams, which flow respectively north-west and south-west to the Indian Ocean, east to the Zambesi, and south to Lake Ngami. Pinto's journey southward and eastward from Bibé led him to the upper waters of the Cubango and its tributaries and the Cuando. The Cubango (visited in its lower course by Andersson, and called by him the Okavango) he satisfied himself has no connexion with any other stream, and

discharges its waters in the inland basin of Lake Ngami. But the Cuando, a much less known and far more important stream, after gathering the drainage of numerous large tributaries, flows for several hundred miles as a navigable river, and enters the Zambesi, its lower course being the stream made known by Livingstone under the erroneous name of the Chobé.

Major Pinto did not descend these rivers for any great distance, but struck across their upper waters. He had by that time exhausted his means, and was reduced to the verge of starvation, in a district of swamps inhabited by a light-coloured race of savages allied to the Bushmen. He consequently made for the Zambesi by the nearest route, and eventually succeeded in struggling through to the less barbarous settlements further south. He has submitted all his maps and astronomical observations and his well-kept barometrical register to the inspection of competent judges in London. The charts and drawings he has exhibited are beautifully executed, and the story of his adventures and the description of the various tribes he encountered, written with a vivacious pen, will make his narrative, when published, highly interesting.

#### GEOGRAPHICAL NOTES.

MAJOR SERPA PINTO will deliver an address before the Paris Geographical Society this evening (Saturday).

A worthy citizen of the United States has bequeathed to the American Board of Missions, U.S., the sum of one million of dollars to be devoted to the establishment of foreign missions. Africa comes in for the lion's share, and indeed America has a heavy debt to repay to Africa, and recognizes the liability. To carry out the project satisfactorily the secretary of that great society, which has missions in every part of the world, has visited Europe, to consult with all societies already occupied in that field as to a suitable locality, where a new clearance may be made without treading upon the toes of others. In the company of those interested in Africa this gentleman has closely scrutinized the large Map of Africa of the Royal Geographical Society, following the coast line from the Straits of Babel Mandeb to Cape Verd, to find a suitable coign of vantage, but it seems almost ridiculous to record that there is not a portion of the coast that is not more or less occupied, or at least prospected. It will be necessary, therefore, to pierce further inland, and take up a position with access to the seaboard through territory occupied by a friendly mission. We believe that a claim was laid even to Lake Bangweolo, in the upper basin of the Congo. But we would recommend our friends, in preference, to choose the new region opened up by Major Serpa Pinto.

A Correspondent writes:—"It is rumoured that the King of the Belgians is despatching two steamers to the west coast of Africa to enter the Congo, proceed up to Stanley's Pool, whence an expedition will proceed further inland up the unknown river. Wishing every success to the enterprise, we heartily trust that bloodshed will be avoided. Complications of the most serious kind must arise now that so many independent parties are feeling their way into the interior of No Man's Land. All harshness of conduct on the part of Europeans who for their own pleasure are intruding into these savage regions must be most uncompromisingly denounced as each case comes to the knowledge of the public. Explorers are beyond the limits of human law, but not beyond the reach of public opinion."

Prof. Heim, of Zürich, has now completed the second of his fine geological models. It represents a volcanic island, of a rather complicated structure, and exhibits all those features which are characteristic of volcanic formations throughout the world. Prof. Heim has idealized, no doubt, for it would be hard to discover a real island furnishing the geological student with so vast an amount of instruction, but his model may nevertheless claim to be true to nature. The

vertical scale has not been exaggerated, as is too frequently done even with models designed on a large scale. We know of no other series of models calculated to prove of such service to the geological student. Messrs. Wurster & Co. are the publishers.

Mr. M. Harrison's 'School Manual of Geography' (Dublin, Sullivan) is a school-book of the usual type. The author's definitions are good, as a rule, but the bulk of his volume is filled with *locorum nuda nomina* and descriptions, which it would be better to gather from maps. In this respect, however, Mr. Harrison's book is no worse than the vast majority of those published. It is the examiners who deserve most of the blame for not being able to see that though a boy may be able to name the southernmost point of Asia (a matter of no importance whatever) or the distance between London and Sydney, he may nevertheless be practically ignorant of geography. As a summary Mr. Harrison's manual supplies all the information which masters accepting the usual method of teaching geography are likely to require.

We are glad to mention the appearance of the first part of 'The Austro-Hungarian Arctic Expedition, 1872-74,' which contains 'Die Metamorphosen des Polkreises,' by Dr. Karl Weyprecht. Another important publication on the same subject is Herr Emil Bessels' book, 'Die Amerikanische Nordpol-Expedition.' Amongst recent geographical and ethnographical works we record Dr. Oscar Peschel's third and last volume of the 'Abhandlungen zur Erd- und Völkerkunde,' edited by Dr. J. Löwenberg; 'Les Peuplades de la Sénégambie, Histoire, Ethnographie, Mœurs et Coutumes, Légendes, &c.,' by M. L. J. Béranger-Feraud; Dr. M. Lauer's translation from the Armenian of Faustus of Byzantium's 'History of Armenia'; Wassa Effendi's 'Albanien und die Albanesen (zur Griechischen Frage) eine Historisch-Kritische Studie.'

#### SOCIETIES.

ENTOMOLOGICAL.—July 2.—Sir J. Lubbock, Bart., President, in the chair.—Mr. V. R. Perkins was elected as an ordinary Member.—Mr. S. Stevens exhibited living specimens of *Tillus unifasciatus* taken at Norwood.—Mr. M'Lechlan contributed some further remarks respecting the sculptured pebbles from the Lake of Geneva referred to at the last meeting.—A number of the perfect insects forwarded by Prof. Forel proved to be *Timodes lurida*, Curt., a common insect generally on the margins of lakes and rivers.—Mr. W. L. Distant exhibited a specimen of *Papilio hystaspes*, Feld., taken at sea during a calm thirty miles from Singapore and nine miles from the nearest land.—Mr. W. Cole exhibited a remarkable variety of *Pyrameis cardui*, Linn., taken in Essex.—The Secretary exhibited, on the part of Lord Walsingham, some specimens of a remarkable species of Tipulidæ (*Bittacomorpha clavipes*, Fab.) possessing greatly enlarged tarsal joints, captured at Pitt River, California.—Sir S. Saunders communicated some additional explanations, received from M. J. Lichtenstein, respecting the rearing of the blister beetle *Cantharis versicatoria*.

HISTORICAL.—July 10.—Mr. J. Heywood in the chair.—The Rev. J. Billington and the Rev. G. W. Clements were admitted as Members.—The following papers were read: 'On the Elizabethan Persecutions,' by Mr. J. Chapman; 'On the Turanian Epoch of Hellenic Norse Mythology,' by Mr. Hyde Clarke; and 'Original Records regarding the Plague in Great Britain,' by Dr. G. Harris.—The Secretary reported that eighty-seven Members had been admitted during the progress of the session.

#### MEETINGS FOR THE ENSUING WEEK.

TEXS. Horticultural, 11.—Fruit and Floral Committees. 1.—Scientific Committee.  
FRI. Quekett Microscopical, 8.—Annual General Meeting.  
SAT. Botanic, 31.—Election of Fellows.

#### Science Gossip.

MESSRS. CROSBY LOCKWOOD & Co. have just ready for publication a new work by Mr. Michael

Reynolds, author of 'Locomotive Engine Driving,' entitled 'The Model Locomotive Engineer, Fireman, and Engine-Boy, comprising an Historical Notice of the Pioneer Locomotive Engines and their Inventors, with a Project for the Establishment of Certificates of Qualification in the Running Service of Railways.'

PROF. WEISS, now Director of the Imperial Observatory at Vienna, reports that the progress of the new observatory has, owing to financial difficulties, been slower than was hoped. The providing of a new meridian circle has been indefinitely postponed, and the gigantic equatorial is not likely to be ready for use this year. But an eleven and a half inch equatorial by Clark is to be at once employed, and the activity of the new institution will commence with its use and that of the instruments previously used at the old observatory.

ANOTHER small planet was discovered by Prof. Peters at Hamilton College, Clinton, U.S., on the 10th inst. This will probably reckon as No. 199 of those bodies, and is the thirty-fifth of Prof. Peters's discoveries in the list.

The planet Mercury is at its greatest eastern elongation on the morning of the 27th inst.; and having about 10° northern declination (in the constellation Leo), it will not set for a day or two before and after that date until nearly an hour after the Sun, so that this will be a favourable time for seeing it in the evening.

The planet Venus (now nearly at its greatest brilliancy) will be in conjunction with the Moon on the morning of the 23rd inst., and will, of course, be very near its small crescent in the evening, not setting until nearly ten o'clock.

The following letter of Dr. Gore's corrects a mistake which we regret:—"I beg to call your attention to an entirely wrong statement made respecting me in the first column of p. 52 of the *Athenæum* of the 12th instant, saying as follows:—"Being no teacher himself, he has no personal experience of the salutary reaction teaching exercises upon original research." In reference to this statement I beg to inform you that I have been constantly occupied in teaching science in King Edward's School and other institutions in Birmingham during a period of more than twenty years."

THE *Sveriges Geologiska Undersökning*, published at Stockholm, gives a valuable paper by Otto Torell, 'On the Causes of the Glacial Phenomena in the North-Eastern Portion of North America,' accompanied by a good map showing the extent of the northern drift and the direction of the glacial furrows in Europe and North America.

We hear that it is proposed to establish a zoological station near Aberdeen, which is to be connected with the natural history laboratory of the Aberdeen University. It is to be devoted mainly to the study of marine Fauna.

## FINE ARTS

Will shortly close.

INSTITUTE of PAINTERS in WATER COLOURS—FORTY-FIFTH ANNUAL EXHIBITION. Open from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. Gallery, 58, Pall Mall. H. F. PHILLIPS, Sec.

GROSVENOR GALLERY.—THE ANNUAL EXHIBITION of MODERN PAINTINGS is NOW OPEN from Nine till Seven.—Admission, One Shilling. Season Tickets, Five Shillings.

BLACK and WHITE EXHIBITION, DUDLEY GALLERY, Egyptian Hall, Piccadilly. Consisting of Drawings, Enchings, and Engravings. OPEN DAILY from Ten till Six.—Admission, 1s.; Catalogue, 6d. R. F. McNAIR, Sec.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 31 by 23 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calphurn,' &c., at the DORÉ GALLERY, 38, New Bond Street. Daily, Ten to Six.—1s.

Henry Merritt: *Art-Criticism and Romance*. By A. L. Merritt. Illustrated. 2 vols. (C. Kegan Paul & Co.)—Besides being a clever restorer of pictures, the late Mr. Merritt wrote criticisms and essays on art. This work also contains three novelettes, two

of which have been published before, the one anonymously, the other, which occupies but a few pages, in 'Fors Clavigera,' where it will be embalmed for the future. It is not incumbent on us to criticize either of the published tales, but it is right to say that they are vivacious and show knowledge of nature. Mr. B. Champneys, who has edited the entire work, apologizes in a charmingly candid manner, telling us that he has found among Mr. Merritt's critical writings "very little which there is any advantage in preserving." Those selected in these volumes, certainly most of them, need not have been reprinted. Mr. Champneys rightly accounts for this by remarking that Mr. Merritt wrote in "hot haste" and that he was "too good-natured" to be a critic; a less acceptable excuse is that he had another engrossing occupation, the "restoring" of pictures. That this occupation was profitable as well as engrossing may be judged from the fact that he worked hard at it with his own hands and superintended the labour of at least two assistants, one of whom had been employed by him for twenty, the other for ten years. The best of Mr. Merritt's essays are those on the practice of "restoring" pictures, as he understood it. They are special pleadings, the conclusions of which must be accepted in a guarded manner. "The Recollections of Henry Merritt," for which he was himself primarily responsible, are well worth reading. His widow, whose widowhood was but brief, deserves the credit of having written a biography which, taking it altogether, and excluding certain exaggerations easily forgiven and some sentimentality, will be read with interest and pleasure. Mrs. Merritt rather affectingly speaks of a very generous and lovable man as "my master," and she describes his career, of which the earlier portion was marked by privations of exceptional severity, with much feeling and ample detail.

*The Amateur Pottery and Glass Painter*. By E. C. Hancock. Illustrated. (Chapman & Hall.)—This book contains comprehensive instructions and advice about gilding, chasing, burnishing, and other decorative processes employed by potters and glass-painters, adapted for the use of amateurs who are not too ambitious and self-exacting. No doubt any one who can draw and paint might, by applying himself diligently to this book, obtain much information about the processes in question. The illustrations comprise a few capital sketches from stained glass, by Mr. Westlake. An appendix on pottery and porcelain is reprinted from the treatise published by the Art-Department, which is the best compendium of the subject.

*The Misereres of Beverley Minster*. By T. Tinnal Wildridge. Illustrated. (Hull, Flaxton.)—It is much to be wished that some "ingenious" antiquary would devote himself to the misereres of English churches, and produce copies of them. Mr. Wildridge has given us an instalment of this desirable work, but made a serious mistake in adopting other means of copying than permanent photography; it was a still greater error to use the trivial sketches which have been lithographed (?) for this book. The photographs of misereres published by Messrs. Cundall & Downes in 'Architectural Details from Wells Cathedral' show what ought to be done for all relics of this kind. Mr. Wildridge has compiled historical notes on the subject which are valuable so far as they go, but they do not show that he is deeply versed in the subject.

*Les Origines de la Renaissance en Italie*. Par E. Gebhart. (Paris, Hachette.)—This is an ably contrived, comprehensive, and highly appreciative history of the Renaissance in all its manifestations in Italy, historical, moral, religious, artistic, and practical,—not omitting the course and causes which affected the Renaissance in France, its parallel and outcome. The book is not the less interesting because the enthusiasm of the author compels him to be a little rhetorical. Fine Art is specially studied by the writer, who searches far and wide in tracing the development of painting, verse, architecture, historic writing, and sculpture. It would be a capital volume for

translation, because, besides having other good qualities, it is concise and clear, spirited and varied. We have in English no book on the subject which combines these merits within so small a space. Probably the best portion is the philosophical dissertation on the causes of the Renaissance, the section which treats of "les influences étrangères."

*Cottages: How to Arrange and Build Them, &c.* By a Sanitary Reformer. (Bemrose.)—The "Sanitary Reformer" describes in detail a great many things of importance in house building and fitting, and gives builders and paymasters a good deal of practical counsel, which might have been applied with great ease if in numerous instances diagrams had taken the place of words. The necessity of dryness in foundations and of abundance of air throughout, the importance of light as a sanitary agent, all this is insisted on. There are some intelligent remarks on the use and abuse of kitcheners, in which it is delicately hinted that the recklessness of servants is the frequent cause of waste and damage. Many conveniences are described and commended, but there is nothing about bells, and not a word about speaking pipes, the cheapest and most convenient of household apparatus. The illustrations are plans and elevations of small houses; these are useful as well as commonplace.

*La Tapisserie de Bayeux*. Reproduction d'après Nature, avec un Texte Historique, Descriptif, et Critique, par Jules Comte. (Paris, Rothschild.)—This volume contains seventy-two excellent permanent photographic reproductions of the whole of the tapestry at Bayeux, so long, and, as Dr. Rock showed, with so little cause, believed to have been the work of Queen Matilda and her maids of honour, but now accepted as due to English needles. It is not a tapestry proper, but the largest and most elaborate sampler in existence. The promoters of this extraordinary work were supposed by the same authority to be one or other of three knights from Bayeux who "came over with William the Conqueror." The reproductions have been made from the negatives employed in 'The Bayeux Tapestry,' by F. R. Fowke, a work published by the Arundel Society, and reviewed in 1873 in this journal. These negatives are reduced versions of those made at Bayeux by Mr. E. Dossetter in 1871 for the Art-Department. Impressions of the larger negatives were published by the authorities at South Kensington. Mr. Fowke collected all the archaeological matter which was available for the illustration of the tapestries, and produced an excellent work, the most valuable text-book on the subject. M. Comte has availed himself, with due acknowledgment, of the labours of Mr. Fowke and others; he has omitted some portions of the English text, but much remains to give value to M. Rothschild's publication.

*Popular Dictionary of Architecture and the Allied Arts*. By W. J. and J. A. Audsley. Illustrated. (Liverpool, published by the Authors.)—This is the first volume of a new work intended for popular use, and designed to fill ten volumes. It includes, besides heraldry, iconography, antique and Christian mythology, the subsidiary arts of glass painting, carving, embroidery, illuminating, mosaic painting, and what not. It is difficult to speak of such a work as this from the first instalment; nevertheless, it may safely be said that it promises to be useful to ordinary students and practitioners of the arts. There are many good papers, such as that on "Angels," which gives an excellent sketch of the whole heavenly hierarchy, and, in referring to notices on "Tetramorph" and the like, promises further details. See likewise "Apse" in architecture, and "Animal" in sculpture. There never was a dictionary *raisonné* without redundancies and disproportions; this work affords no exception to the rule. Some entries are extremely unfortunate, e.g., where "Anadem" makes no reference to "Fillet," and "Angled," in heraldry, occurs at all in a book for popular use. There are a few typographical mistakes, e.g., "Burgess" for *Burges*, p. 217.

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*Month by Month. Poems for Children.* Illustrated by T. Pym. (Gardner.)—A tasteful little book, containing twelve pretty and lively poems which are not too "goody" in their tendency, but they are too much burdened with thoughts and "purposes" to suit children, who, having no purposes, require nothing of the sort in verse. They are acceptable little poems for older folks, pleasing in their spirit and variety, their playful and pathetic movement. With these are a dozen designs of children made to suit the verses, conceived in a graceful spirit, with unusual ingenueness and elegance, in some respects reminding us of the skill of Mr. R. Doyle, in others recalling the sweetness of Stothard.

Messrs. SEELEY, JACKSON & HALLIDAY have sent us *Flaxman's Classical Outlines*, with notes by Mr. J. C. E. Sparkes. The book comprises versions in fac-simile, reduced to a uniform size, of the compositions illustrating the *Iliad*, the *Odyssey*, the *Tragedies of Æschylus*, and the *Works and Days of Hesiod*, being one hundred and forty-six plates in all, reproductions which are almost, if not quite, equal to the impressions first published, with which we have compared them. Mr. Sparkes has added an intelligent and appreciative commentary on the designs, and a brief biography of the artist. Another edition will give opportunities for revising the book, and enable Mr. Sparkes to correct the statement that Flaxman removed to, lived in, and died in Fitzroy Square. The great artist lived and died at 8, Buckingham Street, Fitzroy Square.

Mr. BATSFORD has sent us Part I. of *A Grammar of Japanese Ornament and Design*, by Mr. T. W. Cutler, comprising a collection of capitally drawn and well selected examples on plates, the numbering of which is inexplicable, because the figures are not consecutive.

ETCHINGS.

M. SEIDELMEYER, New Bond Street, has published an etching by M. C. Country from Herr Muskaes's picture, 'Milton dictating "Paradise Lost" to his Daughters.' Although a little black, a defect of the original, this print, to judge by the impression sent to us, is powerful and brilliant; the effect, another fault of the original, is rather forced, and though rich in local varieties of tone, it is not so soft as it might be. The picture is rather melodramatic in conception, and conventional in design as well as composition, but the etching has many excellent qualities as a transcript—boldness, strength, tact in rendering textures, vigorous grasp of the expression, a spirited rendering of the characteristics of the painter.

Before us is Part I of *The Etcher: a Magazine of the Etched Work of Artists* (Williams & Norgate), containing three examples, one of a seashore subject, by Mr. Macbeth, of which, there being but little in it, it is difficult to form an opinion. 'Ramsgate Harbour,' by Mr. Heseltine, is a valuable example of the right use of the needle, tone and light and shade having been successfully studied. A more ambitious design is Mr. W. B. Scott's 'The Norns Watering Yggdrasil,' the mystic ash-tree of Scandinavian legends: three fateful women supply the wonderful tree with water, which they bear to it in pitchers.

We have received from M. Quantin, Paris, the first part of 'La Renaissance en France,' choice examples of buildings and sculptures of that brilliant but decaying period of French art when debased classic details were foisted on Gothic models, and the instances where mere oddity and graceless quaintness had not been accepted instead of beauty owed the greater part of their merit to surviving sparks of mediæval inspiration. If not illustrating one of the noblest or loveliest manifestations of design, the works to which this book is devoted is undeniably one of the most interesting, and it has an ethical as well as an æsthetic aspect of extraordinary importance. This *livraison* comprises numerous beautiful etchings which, when the whole work is before us, we

hope to consider in detail. The work will be a magnificent book if continued as it has been begun; it will consist of thirty parts, describing France by provinces.

THE OLD BRITISH INSTITUTION.

Summary of the Old Masters' Exhibitions.

WE are indebted to the courtesy of Mr. Algernon Graves for the following list which he has compiled of the pictures exhibited at the British Institution. Included in it are the works shown at the representative exhibition of living painters held in 1825, when pictures by Mr. Linnell, who is still happily among us, Sir E. Landseer, and others who outlived the Institution were exhibited.

Pictures exhibited during fifty-five years . . . 9,572  
151 painted by two artists . . . 151  
4 painted by three artists . . . 8

Total of artists' works . . . 9,731

DUTCH AND FLEMISH SCHOOLS.

Albrect, D. Van . . .	1	Nollekens, J. F. . .	1
Artois, J. Van . . .	3	Ochtersveldt . . .	2
Asselijn, Jan . . .	3	Ortuzar (Bicemen) . .	3
Bachhuysen, L. . .	55	Ostade, Adrian . . .	111
Baptiste (Mounoyer) .	1	Ostade, Isaak . . .	32
Bega, C. . . . .	2	Palamedes . . . . .	3
Bergheim . . . . .	130	Peters, Bonaventura . .	1
Berkheyden . . . . .	7	Polemberg, C. . . . .	14
Bles, Henri de . . .	1	Potter, Paul . . . . .	45
Bol, Ferdinand . . .	3	Pourbus, F. . . . .	6
Both . . . . .	76	Pyknacker, A. . . . .	22
Brackelcamp . . . .	2	Quinluns, Erasmus . .	1
Bramer, L. . . . .	1	Rembrandt . . . . .	214
Braver, A. . . . .	14	Robert . . . . .	1
Breenberg . . . . .	4	Roberts, Sir P. P. . . .	212
Brueghel . . . . .	11	Ruyssch, Rachael . . .	1
Brill, Paul . . . . .	2	Ruyssch, J. . . . .	150
Calcar, John de . . .	3	Ruyssch, Solomon . . .	4
Calvart, Dionysius . .	1	Ryskaert . . . . .	1
Champagne, Philip de .	4	Schalcken, G. . . . .	17
Clomp, Albert . . . .	1	Scheemakers, H. . . . .	1
Coenghen, L. Vander .	1	Schellinks, W. . . . .	1
Coyes, Gonzales . . .	188	Schotel, J. K. . . . .	3
De Bray, J. . . . .	6	Schut, C. . . . .	3
Decker, F. . . . .	6	Seghers, Gerard . . . .	2
De Gelder, A. . . . .	1	Slingelandt, J. B. . . .	7
De Heem, Jan . . . .	7	Snyders . . . . .	52
De Heusch, W. . . . .	6	Steen, Jan . . . . .	92
De Hondt . . . . .	1	Steenwyck, H. de . . .	6
De Hooghe, Peter . . .	36	Stoop, Dirk . . . . .	1
De Jonghe (Van der Meer)	1	Storck, A. . . . .	2
De Koning . . . . .	14	Subermans, Giusto . . .	7
De Lorme, A. . . . .	3	Swaneveldt, H. Van . .	258
De Moor, Karel . . . .	1	Teniers, D. . . . .	18
De Pape, Adrian . . .	1	Terburg, G. . . . .	1
De Vlieger, Simon . . .	12	Tillemans, Peter . . . .	1
De Vos, P. . . . .	6	Tyssen, Peter . . . . .	2
De Witt, J. . . . .	9	Van Balen . . . . .	2
Diepenbeck, A. Van . .	1	Van Bergen . . . . .	2
Douw, G. . . . .	31	Van Brussel, P. F. . . .	32
Dubbels . . . . .	1	Van der Capella . . . .	1
Du Jardin, K. . . . .	50	Van der Goes . . . . .	14
Dusart, Cornelius . . .	9	Van der Helst, B. . . . .	41
Eckhout, G. Van . . .	3	Van der Heyden . . . .	2
Ehrenberg, W. Von . .	1	Van der Meer de Delft . .	14
Everdinsen, A. . . . .	1	Van der Meulen . . . .	3
Flink, G. . . . .	7	Van der Neer, Arnold . .	81
Frank, F. . . . .	16	Van der Neer, Egion . . .	1
Fyt, Jan . . . . .	16	Van der Poel . . . . .	1
Garrard, Mark . . . . .	2	Van der Velt, Jacob . . .	1
Griffier, Jan . . . . .	2	Van der Vaart . . . . .	109
Grimmer, Abel . . . .	2	Van der Velde, A. . . . .	172
Hackbeert . . . . .	13	Van der Velde, W. . . .	22
Hals, Frank . . . . .	19	Van der Werf . . . . .	1
Hanneman, A. . . . .	6	Van der Weyde, Roger . .	272
Heere, Lucas de . . . .	4	Vandyke, Sir A. . . . .	1
Hemlinck, John (Memling)	10	Vanduyke, School of . .	1
Hobblma, M. . . . .	82	Van Dyck, Philip . . . .	7
Hondekoeter . . . . .	29	Van Eyck . . . . .	18
Honthuis, A. . . . .	3	Van Goyen, J. . . . .	1
Houdt . . . . .	5	Van Haacken . . . . .	1
Huyman, James . . . .	9	Van Haerlem, Dirk . . .	2
Jan Lang (Bockhorst) . .	7	Van Harp, G. . . . .	23
Janssen, Cornelius . . .	32	Van Huisum, John . . .	1
Jordaens, Jacob . . . .	10	Van Lint . . . . .	1
Kalf, Willem . . . . .	1	Van Ludens, Gerard . . .	1
Ketel, C. . . . .	1	Van Mol . . . . .	1
Kierings, Alexander . .	1	Van Orley, Bernard . . .	8
Konck, S. . . . .	1	Van Osmey . . . . .	1
Laer, Peter de . . . . .	1	Van Stavern . . . . .	6
De Luc, Jan . . . . .	2	Van Tol, D. . . . .	2
Leyden, Lucas Van . . .	4	Van Uden, Lucas . . . .	1
Lievens, J. . . . .	3	Van Vliet, H. . . . .	1
Lingelbach, Jan . . . .	28	Vermeulen, C. M. . . . .	1
Lutthy, . . . . .	1	Victor, Jan . . . . .	2
Mabuse, John de . . . .	7	Vroomans, N. . . . .	1
Maes, N. . . . .	22	Vyler . . . . .	1
Matys, Quentin . . . . .	8	Waal, Ute . . . . .	5
Metzu, Gabriel . . . . .	40	Waterloo, Anthony . . .	25
Miel, Jan . . . . .	10	Weninx . . . . .	3
Mieris, F. . . . .	27	Wesling . . . . .	171
Mieris, W. . . . .	1	Wouvermans, J. . . . .	54
MILK, Francesco . . . .	1	Wouvermans, Ph. . . . .	1
Minderhout . . . . .	6	Wynants, J. . . . .	1
Mirevelt . . . . .	1	Wynterack . . . . .	7
Molyn, Peter . . . . .	18	Zeeman, Renier . . . . .	1
More, Sir Antonio . . . .	11	Zorg, M. . . . .	1
Moucheron . . . . .	12	Zwoll . . . . .	1
Mytens, D. . . . .	11		
Neefs, Peter . . . . .	12		
Netscher, Gaspar . . . .	23		

Total . . . 3,706

BRITISH SCHOOL.

Abbott, L. . . . .	1	Jackson, J., R.A. . . .	14
Alan, Sir William, R.A. .	2	Jervas, G. . . . .	2
Allston, W., R.A. . . .	3	Jones, George, R.A. . .	4
Arnold, George, R.A. . .	3	Joseph, G. F., R.A. . .	1
Bacon, Sir N. . . . .	3	Kauffman, Angelica, R.A.	5
Bacon, J., R.A. (sculptor)	8	(Swiss) . . . . .	1
Barker, Thomas, of Bath	3	Kidd, William . . . .	24
Barrett, George, R.A. . .	6	Kneeller, Sir Godfrey (Ger.)	178
Barry, James, R.A. . . .	2	Landseer, Sir W., R.A. .	178
Beaumont, Sir George . .	2	Lawrence, Sir Thos., P.R.A.	37
Becher, Sir William, R.A.	3	Leashy, E. D. . . . .	1
Bigg, W. R., R.A. . . .	3	Lely, Sir Peter (Dutch)	37
Bird, E., R.A. . . . .	3	Leitch, C. R., R.A. . .	9
Bone, H., R.A. . . . .	88	Linnell, J. . . . .	3
Bone, H. P. . . . .	1	Linton, W. . . . .	1
Bonington, R. P. . . . .	11	Liveseeze, Henry . . . .	3
Bourgeois, Sir F., R.A. .	2	Long, Lady . . . . .	3
Bowles, C. O. . . . .	1	Marlow, William . . . .	4
Brooke, C., R.A. . . . .	10	Martin, J. . . . .	57
Brook, C. . . . .	5	Mortimer, J. H., A.R.A.	8
Brown, Mather . . . . .	1	Müller, W. J. . . . .	2
Burbage, R. . . . .	1	Murray, Thomas . . . .	2
Burnet, James . . . . .	3	Nasmyth, A. . . . .	25
Calcott, Sir A. W., R.A.	42	Nasmyth, Patrick . . . .	17
Carpenter, Mrs. . . . .	2	Newton, G. S., R.A. . .	3
Carter, G. . . . .	2	Nollekens, J., R.A. . .	11
Chalon, A. E., R.A. . . .	1	Northcote, J., R.A. . .	1
Chalon, J., J., R.A. . . .	1	Oliver, Isaac . . . . .	33
Cipriani, G. B., R.A. (Ital.)	17	Owen, W., R.A. . . . .	11
Collins, W., R.A. . . . .	9	Paton, Richard . . . . .	1
Constable, John, R.A. . .	1	Penny, E., R.A. . . . .	3
Cook, Richard, R.A. . . .	3	Peters, William, R.A. . .	10
Cooper, Abraham, R.A. . .	1	Phillips, T. R., R.A. . .	2
Cooper, Samuel . . . . .	1	Pickersell, H. W., R.A. .	2
Copier, J. S., R.A. . . .	2	Pine, R. E. . . . .	3
Cosse, L. . . . .	2	Raeburn, Sir H., R.A. . .	4
Cosway, Richard, R.A. . .	2	Ramsay, Allan . . . . .	5
Cotman, John Sell . . . .	26	Reinagle, P., R.A. . . .	4
Crome, John . . . . .	3	Reinagle, R. R., R.A. . .	761
Dahl, Michael (Swedish)	10	Reynolds, Sir Josh., P.R.A.	3
Danby, Francis, A.R.A. . .	1	Richardson, J. . . . .	3
Dance, Nathaniel, R.A. . .	1	Riley, John . . . . .	1
Daniel, T., R.A. . . . .	1	Rippling, E. V. . . . .	1
Daniel, W., R.A. . . . .	1	Roberts, David, R.A. . .	88
Dean, H. P. . . . .	13	Romey, George . . . . .	1
De Louthembourg, P., R.A. (French)	15	Ross, Sir W., R.A. . . .	5
Devis, A. W. . . . .	2	Runciman, Alexander . .	2
Dobson, William . . . . .	1	Scott, Samuel . . . . .	2
Drummond, Sam., A.R.A.	1	Seymour, James . . . .	2
Dupont, Gainsborough . .	1	Sharp, M. W. . . . .	4
Dyce, William, R.A. . . .	1	Shee, Sir M. A., P.R.A. .	1
Eastlake, Sir C. L., P.R.A.	2	Shepherd . . . . .	2
Edmonstone . . . . .	8	Simson, W. . . . .	2
Elty, William, R.A. . . .	2	Singleton, H. . . . .	17
Farrier, R. . . . .	1	Smirke, Robert, R.A. . .	2
Fielding, Copley V. . . .	1	Smith, of Chichester . .	2
Fitzhugh, W. . . . .	1	Stark, James . . . . .	2
Fraser, A. . . . .	2	Stephens, E. P. . . . .	1
Fuseli, Henry, R.A. (Swiss)	250	Stone, Young . . . . .	115
Gainsborough, Thos., R.A.	1	Stothard, T., R.A. . . .	2
Garrard, George, A.R.A. .	2	Stubb, G. . . . .	2
Geddes, Andrew, A.R.A. .	7	Thompson, Rev. John . .	9
Gilpin, Sawrey, R.A. . . .	1	Thompson, H., R.A. . .	12
Good, T. S. . . . .	3	Town, C. . . . .	3
Graham, J. . . . .	14	Turner, J. M. W., R.A. .	6
Hamilton, William, R.A.	1	Uwins, T. R.A. . . . .	12
Hamilton, Gavin . . . . .	1	Walker, K. . . . .	1
Harlow, G. H. . . . .	14	Ward, J., R.A. . . . .	5
Haydon, B. R. . . . .	1	Watson, G. . . . .	72
Hayter, Sir George . . . .	1	Webster, J., R.A. . . .	7
Heaphy, T. . . . .	77	West, Benjamin, P.R.A.	7
Hilton, W., R.A. . . . .	3	Westall, E., R.A. . . .	160
Hoare, William, of Bath .	8	Wheatley, F., R.A. . . .	3
Hodges, William, R.A. . .	30	Wilkie, Sir D., R.A. . .	208
Holland, T. C. . . . .	9	Wilson, J. . . . .	2
Holmes, William, R.A. . .	58	Wilson, Richard, R.A. . .	2
Hollins, John, A.R.A. . .	1	Witherington, W. F., R.A.	2
Holme . . . . .	1	Wootton, John . . . .	14
Holbein, Hans (Swiss) . .	30	Wright, Joseph, of Derby	85
Hone, N., R.A. . . . .	9	Wyatt, H. . . . .	19
Hoppner, John, R.A. . . .	4	Zuccherelli, F., R.A. . .	3,087
Howard, H., R.A. . . . .	5		
Hudson, Thomas . . . . .			
Hume, Sir A. . . . .			
Ibbetson, J. C. . . . .			

ITALIAN SCHOOL.

Abatti, N. del . . . . .	2	Canaletti, Bernardo . . .	1
Albano, Francesco . . . .	29	Cangiagi . . . . .	2
Alberti, Cherubino . . . .	1	Caracci, Agostino . . . .	8
Allori, Cristofano . . . .	2	Caracci, Annibale . . . .	67
Angelico, Fra . . . . .	4	Caracci, Ludovico . . . .	34
Angelo, Michael . . . . .	9	Caravaggio, Michael . . .	17
Ascarello . . . . .	1	Carlevaris, Luca . . . .	1
Assisi . . . . .	1	Castelli, V. de . . . . .	1
Baglione . . . . .	1	Castiglione, Salvatore . .	1
Barbieri, Paolo Antonio . .	13	Cavedone, Jacopo . . . .	8
Barocci, F. . . . .	35	Cesari, Giuseppe . . . .	1
Bartolomeo, Fra . . . . .	1	Cignani, Carlo . . . . .	3
Bassano, G. . . . .	35	Cigoli, Luigi . . . . .	1
Batoni, Pompeo . . . . .	1	Cima de Canealano . . . .	6
Beilini, Gentile . . . . .	15	Ciovia, Julio G. . . . .	29
Beilini, J. . . . .	1	Corona, Pietro de . . . .	7
Beltradio . . . . .	1	Credi, Lorenzo di . . . .	14
Bembo, Bonifazio . . . . .	1	Crespi . . . . .	7
Bisacano, B. . . . .	1	Crevelin, Francesco . . .	1
Bologna, School of . . . .	7	Dandini, Cesare . . . . .	55
Bonifazio . . . . .	1	D'Arpino, Cavaliere . . .	1
Bonvicino, A. . . . .	10	Dolci, Carlo . . . . .	6
Bordoni, Paris . . . . .	13	Domenichino . . . . .	1
Botticelli, Sandro . . . . .	1	Dossi, Dossio . . . . .	1
Bronzino, Agnolo . . . . .	1	Empoli, Jacopo da . . . .	2
Cagliari, Carlo . . . . .	1	Fabrizio, Gentile de . . .	1
Cagnacci, Guido . . . . .	2	Falcone, Nicolo da . . . .	1
Camparola, Domenico . . .	2	Falcone, Nicolo da . . . .	1
Carnacini, Vincenzo . . . .	121	Farinato, P. . . . .	1
Canaletti, Antonio . . . .			

## ITALIAN SCHOOL.—Continued.

Ferrara, Mazzolino de	10	Penni, Francesco	1
Ferrara, Scarsellino de	1	Perugino	11
Ferrari, Gaudenzio	1	Peruzzi, B.	1
Ferrato, Sasso	21	Pesaro, Simon da	2
Feti, Domenico	2	Piastri, Bernardino	1
Fiesole, Beato da	3	Piombo, S. del	22
Fiorentino, Rosso	1	Polidoro	2
Fiori, Mario de (Nuzzi)	3	Pollajuolo, Antonio	2
Fontana, Lavinia	1	Pontorno, G. C. da	3
Forli, Melozzo da	1	Pordenone, G. L.	10
Francesca, Piero della	3	Poussin, Gaspar	111
Francia, Francesco	6	Primaticcio, Francesco	1
Fungai, Domenico	1	Procaccini, Camillo	7
Gaddi, Taddeo	1	Ramenghi, Bartolomeo	1
Gaetano, Scipio da	2	Raphael	55
Galassi, Galasso	1	Razzi, G. A.	2
Garbo, Raffaello del	1	Ricci, Marco	1
Gargioli, Domenico	1	Romanelli, G. F.	1
Garofolo, Benvenuto	16	Romano, Julio	1
Gennari, B.	1	Rosa, Salvator	109
Gentileschi	1	Rosselli	1
Ghirlandajo, R.	7	Sacchi, And.	4
Giordano, Luca	10	Sallambeni, Ventura	1
Giorgione	30	Salviati	1
Giotto	4	San Frano, Mazuoli	2
Girolamo da Treviso	1	Santa Croce, Giralamo da	1
Gozzoli, Benozzo	1	Sarto, Andrea del	31
Grandi, Ercolo da Ferrara	1	Scarsella	1
Guardi, Francesco	46	Schiavoni	15
Guercino	67	Schidone, Bartolomeo	18
Guido	80	Sesto, Cesare da	2
Gyelles	3	Signorelli, F.	2
Imola, J. da	3	Signorelli, Luca	2
Lancetto	1	Sirani, Elizabeth	2
Landfranco, G.	3	Solari, A. da	2
Lauri, Pietro	2	Solimene, Francesco	1
Lippi, Fra Filippo	4	Spada, L.	1
Lucaselli, P.	2	Spagna, Lo (Spagnuolo)	1
Luni, Bernardino	7	Strozzi	1
Machiavelli, Zenobio	1	Tempesta, A.	3
Mantegna, Andrea	5	Tiarini, Alessandro	1
Maratti, Carlo	7	Tibaldi, Pelegrini	2
Marcarione de Arezzo	17	Tielpoli, De	3
Marvischi, Michele	1	Tinelli, Tiberio	1
Martinari, Onorio	1	Tintoretto, II	71
Masaccio, Tommasi	3	Titian	142
Masimino, Il Cavaliere	2	Tura, Cosimo	2
Maturina de Firenze	2	Ubertini, Francesco	5
Menni, Simone	1	Ugolino, Marco	2
Marcati, Gio Batista	1	Vaga, Perino del	5
Messina, Antonello	1	Vanni, Francesco	2
Mola, Francesco	1	Variis, Carlo	2
Moretto, II (A. Bonvicini)	23	Vasari, Giorgio	35
Moroni, Franc.	4	Vecchia, Pietro	1
Motiano	1	Venetian School	1
Negari	2	Veneziano, Antonio	1
Orbetto, Turchi L'	1	Venus, Otto	2
Ortolano, Benvenuto	1	Venusti, Marcello	3
Paduanino	1	Verocchio, Andrea	3
Paggi, G. B.	1	Veronese, Alexander	1
Palma, Old	2	Veronese, Paul	54
Palma, Young	5	Vinci, Leonardo da	43
Palmezzano, Marco	2	Vite, Timoteo del	2
Panetti, Domenico	1	Viviani	1
Panini, Paolo	16	Volterra, Daniel del	5
Parmegiano, II	26	Zuccherro, F.	13
		Total	1,962

## FRENCH SCHOOL.

Boucher, F.	3	Lemoine, François	1
Bourdoue, Sebastian	16	Le Nain, M.	13
Bouscler	1	Le Sœur, E.	10
Claude Lorrain	157	Mignard, P.	6
De la Hire	4	Mignard, P.	10
Delacroix, Paul	2	Patel, Pierre	2
Du Fresnoy, C. A.	1	Patel, Pierre	2
Dumoustier	2	Patena	6
Fouquet, John (de Tours)	1	Poussin, N.	72
Frédelle, Henri	3	Rigaud, Hyacinth.	3
Gnet, B.	3	Rouilliac, L. F.	1
Gnet, F. M.	3	Subleyras, Peter	3
Greuze, J. B.	50	Vaentin	3
Hesse, Professor	1	Van Loo, Carlo	5
Janet	10	Vernet, U. J.	16
Lancet, Nicolas	6	Vouet Simon	1
Largillière, Nicolas	1	Watteau, J. A.	22
Le Brun, Madame	1		
Le Brun, C.	2	Total	398

## SPANISH SCHOOL.

Antolinez, Jusef	1	Murillo, B. E.	183
Borgonone	19	Ribalt, Francesco	1
Cabezalero	1	Spacioletto, J. K.	36
Caco, Alonso	7	Valdez, Luel	2
Carreno, Juan de	2	Vargas, Louis de	1
Cello, C.	2	Velasquez	60
Gallegos, Fernando	1	Viego, Herrera el	4
Gonzales	11	Zurbaran, F.	14
Legote, Pablo	1		
Morales	9	Total	394

## GERMAN SCHOOL.

Aldegrever, Henry	1	Pens, G.	1
Amberger, Ch.	1	Platzer	2
Canbach (Kau)bach	1	Riedinger, J. E.	2
Cranach, Lucas	1	Rosa, J. H.	1
Donner, B.	7	Rosa de Tirol (Rosa P.)	1
Dietrich, C. W.	5	Rottenhauer, Johann	2
Durer, Albert	6	Rottus	1
Elsheimer, Adam	4	Schön, Martin	1
Ferg, P. F.	4	Schooreel, Johann	1
Flecius, Gerberius	1	Stilke, H.	1
Hentz	1	Van Os, P. G.	4
Herman, Florent	2	Zoult, Gerard	3
J. haunes, J.	1		
Maupertius	1	Total	66
Menge, Raphael	3		

Dutch	180	Painters.	Pictures.
British	170		3,706
Italian	104		1,962
French	36		308
Spanish	18		304
German	27		66

By unknown artists

Total

The following artists are mentioned in the catalogues as having painted in conjunction with one other artist.

Angeles, Michael	5	Ostade, Isaac	1
Artio, J. Van	2	Palamedes	1
Barbieri, P. A.	1	Piombio, Sebastian del	3
Barrett, George, R.A.	2	Polemberg, C.	3
Berghem	8	Pontorno, G. C. da	1
Both, A.	6	Potter, Paul	1
Broughel	6	Poussin, Gaspar	1
Brill, Paul	2	Poussin, Nicolas	2
Caracci, Annibale	1	Fynacker, A.	1
Caracci, Ludovic	1	Rottenhauer	1
Cipriani, G. B., R.A.	1	Rubens, Sir P. P.	9
Cuyp, A.	2	Ruydael, J.	15
Decker, F.	3	Schut, C.	1
De Heusch	1	Seghers, G.	2
De Hooghe, Peter	1	Snyders	10
De Koning	1	Steenwyck, H. de	1
De Lorme	1	Stothard, T. R. A.	1
Du Jardin, K.	1	Teniers, D.	2
Dusart, Cornelius	1	Tintoretto, II	1
Fiori, Mario de	3	Titian	3
Flint, Geyovet	1	Van der Heyden	14
Frank, F.	1	Van der Meulen	2
Fyt, Jan	1	Van der Neer	3
Gilpin, Sawrey, R.A.	1	Van der Velde, A.	51
Gonzales	1	Van der Velde, W.	4
Graet, B.	1	Van Goyen	1
Guercino	1	Van Uden	2
Guido	1	Venusti, Marcello	3
Hackhert	11	Verboom, A.	1
Hals, Frank	1	Verboom, Ant.	2
Hobbins, M.	10	Wilkie, Sir D. R.A.	1
Hoffand, T. C.	1	Wouvermans, P.	9
Jan Lang	5	Wynants, J.	23
Kierling, A.	1		
Kneller, Sir Godfrey	1	Total	392
Lawrence, Sir T., P.R.A.	1		
Lely, Sir Peter	1	Dutch	269
Lingelback, Jan	15	British	9
Maratti, Carlo	2	Italian	27
Miel, Jan	1	French	3
Moucheron	8	Spanish	2
Murillo, B. E.	1	German	1
Neefs, Peter	2		
Netcher, Gaspar	1	Total	392
Ostade, Adrian	4		

Two pictures were painted by Gilpin, Hodges, and Romney; one by Claude, Viviani, and Jan Miel; and one by Van der Heyden, A. and W. Van der Velde.

## THE BRONZE GATES FROM BALAWAT AND THEIR CHASED PICTURES.

## III.

The first scene of the next plate in chronological order shows a procession consisting of soldiers—both horsemen and footmen—archers with maces, and two-horse chariots. Then we see the king of Assyria, armed with sword and bow, and surrounded by his eunuchs, one of whom holds a sunshade over his head. A eunuch introduces to the king several of the principal inhabitants of the country. These are five men—one of whom, lying on his face, is doing homage to the king of Assyria—and three women, two of whom are kneeling. Behind the king of Assyria we see three two-horse chariots, led by an Assyrian soldier. Two of the chariots contain, besides the charioteer, a standard-bearer, who holds the usual staff surmounted by a disc from which two tassels hang.

We now come upon an entirely different scene—evidently the performance of some religious rites. The central group shows four archers sacrificing a calf. The animal lies on his back; three of the men hold his feet to prevent his struggles, while the fourth drives a dagger into his vitals. Another archer is leading a sheep to slaughter.

Further on is represented what is evidently intended for a glen surrounded by rocks. Here the artist has tried to produce something like perspective by representing the objects smaller in proportion to their distance from the eye. On the hither side of the rocks is an archer, and near him a eunuch on a low stool, watching a man and another eunuch who, standing a little distance off, seem to be playing at some game with short rods, which they hold in their hands—the Assyrian style of boxing, perhaps, with pieces of wood or other material to make the blow more formidable, like the Roman *cestus*. The eunuch on the stool seems to be applauding, by clapping his hands,

and a man who stands almost on the other side of the glen, and who, though not really looking towards the players,\* is evidently intended for a spectator, seems to be applauding also.

The first scene of the second row of chased work shows the dark side of the Assyrian character. Shalmaneser, standing in his chariot, surrounded by archers, eunuchs, and mace-bearers, is looking on while some soldiers, armed with sword, spear, and shield, mutilate some unfortunate captives by cutting off their hands and feet. In vain the captives are trying to protect themselves, though unarmed, against the soldiers. Near we see the city whence the captives have been brought; flames are rising high within, the walls are garrisoned with human heads, and on each side of the city is a man, without hands and feet, impaled on a stake. The whole is represented with horrible reality. Above the city may be read the legend, "The city Kulis'i, the royal city of Rinn'ata, I captured, with fire I burnt."

Again the scene changes, and we now see a long procession winding its way beside a river. It consists of archers, armed with bow and quiver, sword, shield, and mace, horsemen with shields studded with spikes, chariot-groups, &c. The fore part of the procession, consisting of the king on horseback, attendant guards, and eunuch, is seen to have crossed the river.† Two men are leading a sheep and a ram. We next see three square-cut hollows in some rocks, through which the waters of the river are flowing. In each hollow a man stands, the water reaching to his waist, he holds in one hand a wand, and in the other apparently a torch. In each hollow a young tree is seen. A man, with hammer and chisel, is carrying an image of the king in the rock, while another, standing behind him, directs the work. The whole is guarded by a soldier, fully armed. The writing above the scene reads, "From the heads of the river Tigris I descended, victims to the gods I sacrificed, an image of my majesty I caused to be set up."

The above scenes are evidently the events of Shalmaneser's fifteenth year, for the Black Obelisk inscription tells us that in that year he went to the sources of the Tigris and Euphrates, and set up his own image in the hollows in which the stream takes its rise.

In the first scene of the next bronze plate we get a view of the commercial city of Tyre. It is shown as a fortress with four turrets, situated upon a rocky islet. A eunuch and a man have just come out of the town, and are walking towards the sea. Each seems to wear a headdress with a moderately long pigtail, and each is carrying down to the boat, which is waiting at the shore, ingots of gold and silver. The boat, which has a man's head as figure-head at both bow and stern, is worked by two men, one at the bow, the other at the stern, each man holding an oar to steer or propel the vessel. The boat is laden with bales, ingots, and a copper vessel. A like boat, similarly laden, has already set out and nearly reached the opposite shore, where two men have rushed into the water, seized the ropes, and are pulling it to land. Then is seen a procession of seventeen men, each carrying tribute of some kind—copper vessels, trays of ingots, &c. We now come upon an interesting group. An Assyrian eunuch is introducing to Shalmaneser the king of Tyre, together with his chief eunuch and chief officer. A eunuch holds a sunshade over the king of Assyria's head, and two more eunuchs and an archer, fully armed, stand behind. In the meanwhile six chariots, each with two horses, charioteer, and standard-bearer, are led up at a trotting pace. The inscription above reads, "The tribute of the ships of the Tyrians and Sidonians I received."

In the second row of chased work we see a circular fortified building, and within it the royal tent and a eunuch on guard. Then is to be seen a procession consisting of chariots led at a trotting

\* This arises from the artist's inability to represent a three-quarter face on the bronze.  
† They seem, from the defective perspective, to be walking on the water.



pace, archers carrying maces, and eunuchs. We now come upon the king of Assyria attended by his eunuchs, one of whom introduces to him the king of the city of Khazizi, who, with his chief men and eunuchs, has come out to make submission. Then follow several processions of naked men, who are guarded by Assyrian soldiers, and are either yoked together or have their hands tied behind them. There are also bands of female prisoners and a child. The whole have just come out of a city which is in flames, and on the walls of which women stand in an attitude of mourning. On the other side of the city the soldiers of the Assyrian army seem not to know that the city has submitted, for some are engaged in scaling the walls, an archer, too, is shooting, and two soldiers are each taking a prisoner. Above the procession of prisoners may be seen the words, "The warriors of the city of Khazizi."

The above scenes are evidently the events of Shalmaneser's twenty-first year, in which he went against Hazael of Damascus, and received tribute from Tyre and Sidon.

We now come to the last plate of bronze that has been cleaned. The first scene is the march of the Assyrian army through a country intersected by many rivers and covered with woods, one of which rivers a part of the army is crossing by means of a bridge made with four boats. We then see Shalmaneser, surrounded by attendants, in conference with a man named Aidini, king of the district. Shalmaneser is fully armed, but Aidini is girded only with a sword, and his chief men and eunuch stand behind him. A eunuch brings two hostages with bound hands, and then follow the tribute-bearers, one with a cup, another with ingots, a third with a bag.

Again we see a river and its wooded banks. Two naked men, who have just come out of the water, are pulling two boats to land. Each boat contains one man, who pushes the boat along by means of a boat-hook. The boats seem to be laden with bales of cloth. On the other side of the river the tribute-bearers still continue carrying packages, copper vessels, and bars of lead. Now we see the castle whence the tribute-bearers come; it is a large one, with high walls and eight strong towers. The writing accompanying this scene reads, "The tribute of Aidini, son of Dakuri, of the country of the Madai" (7).

The lower scenes still represent a wooded country intersected by rivers, through which the Assyrian army is passing. We first see the square fortified enclosure, which evidently represents the Assyrian camp. Archers and cavalry are then seen, together with some chariots. The latter are being led up a rising ground towards a river, spanned by a bridge constructed of five boats. A chariot is also on the bridge, and some of the archers and horses of the Assyrian army have already crossed over. Men with baskets, two oxen, and a calf, provisions for the Assyrian army, are coming to meet them. We now see a large castle, on the walls of which women stand looking to see with what reception the gifts meet.

Beyond the castle is another river, and between the castle and the river is a eunuch seated on a kind of throne, surrounded by a retinue of eunuchs and archers. Soldiers carrying burdens, and others carrying some curious instruments with three branches, are going towards the bridge of boats which spans the river. Two soldiers are on the bridge, offering, with the politest of bows, vessels of copper to an Assyrian eunuch, who also is standing on the bridge. On the other side of the river archers are shooting in a wood. No inscription accompanies the lower scenes.

It is, unfortunately, quite impossible to say to what expedition the above refers, as, from the mutilation of the inscription, all the proper names are doubtful. If, however, the name of the country be, as I have restored it, the country of the Madai (or Medes), it probably refers to the events of Shalmaneser's twenty-fourth year, when he went against a people called the Amadai, supposed to be the Medes.

The above description is very short and imperfect, but, such as it is, will give some idea of

the value and importance of the bronze plates which covered the doors of the palace at Balawat. Each plate is a study of itself, and would take many pages to describe as it ought to be described, and to discuss all the geographical and historical questions raised or determined by it. It will not be, however, till the whole is cleaned that the full bearing of everything represented thereon can be determined.

THEO. G. PINCHES.

### Fine-Art Gossip.

AN exhibition of the works of William Hunt and Samuel Prout will be held in the Fine-Art Society's Galleries, New Bond Street, in November and the following months. The desire of the Society being to render the collection as perfect as possible, and a fitting sequel to that of the Turner drawings, held last year, they ask the assistance of collectors possessing fine examples of those masters. The examples will be selected by Mr. Ruskin, or a committee named by him. The number is limited to one hundred by each artist, including those contributed by Mr. Ruskin, who will supply notes on the painters and their works.

The fifty-sixth annual exhibition of the Society of British Artists, at the Suffolk Street Galleries, is to be opened during the evening from seven to ten o'clock, commencing on Monday, the 21st inst.

M. VREESCHAGIN'S large picture of 'The Prince of Wales at Jeypore' has been exhibited to the Queen at Windsor. This was a feat. The painting is 27 ft. x 20 ft., and the frame weighs more than a ton.

AMONG the pictures sent to the Sydney Exhibition are Mr. Armitage's 'Mother of Moses,' 'Pygmalion's Galatea'; Mr. Calderon's 'Joan of Arc'; Mr. Elmore's 'Lenore' and 'On the House-tops, Algiers'; Sir J. Gilbert's 'Doge and Senators of Venice in Council'; Mr. Hodgson's 'Loot'; Sir F. Leighton's 'Samson and Dalilah'; Mr. H. Moore's 'Mist and Sunshine'; Mr. Poole's 'Wounded Knight'; Mr. Tadema's 'Elizabeth,' 'Spring,' and 'Sunflowers'; Mr. Watts's 'Britomart.'

THE receipts of the *Salon* this year amounted to more than 214,600 francs, without reckoning the money paid during the evenings which were shared with the company which illuminated the Palais des Champs Élysées.

WE rejoice to understand that London Bridge is safe, at least for the present.

ON the 19th proximo and following days the first part of a celebrated collection of etchings, drawings, and pictures will be sold at Amsterdam. It comprises numerous works by Rembrandt, including some rare proofs of etchings, M. Berchem, P. Potter, J. Ruysdael, Van Uden, De Vlieger.

M. FRÉDÉRIC BAUDRY, Administrateur de la Bibliothèque Mazarine, has been elected Member of the Académie des Inscriptions in place of M. Ferdinand de Lasteyrie, whose death we recorded not long since.

WE are asked to announce the appearance of yet another catalogue of the etchings of C. Meryon, being a new and revised edition of the work by M. P. Burty, which in 1865 was issued in the *Gazette des Beaux-Arts*. Mr. M. B. Huish has translated the new version, and the Fine-Art Society will shortly publish it.

THE Picture Gallery and Museum which are being added to the Wedgwood Institute at Burslem are nearly complete, and it has been determined to open them in September with an exhibition which promises to be interesting. The Government will send down the whole of the purchases of pottery and porcelain made by the Science and Art Department at the Paris Exhibition of 1878, and these acquisitions will be supplemented by examples of a varied character. Advantage will further be taken of the occasion to bring together a collection of the works of James Holland, who was a native of Burslem, and worked for many years as a china painter in that town. But the chief

interest will attach to the collection of the works of George Mason. His portrait by Mr. Val. Prinsep, A.R.A., and a selection of studies and sketches will be contributed by Mrs. Mason. Sir Frederic Leighton and Mr. Marks, R.A., are giving valuable assistance to the scheme.

IT is proposed to form a club in Manchester to be called "The Arts Club," the object of which is stated to be "to facilitate the intercourse of members of the various professions, artistic, dramatic, literary, and musical."

IT reads like a relic of ancient practice when we learn that M. Taudou, a comrade of Arago's, has been instructed to compose a chant, which will be sung when, some time in September next, the statue of the latter is set up at Perpignan. This statue was in the *Salon*.

### MUSIO

#### ROYAL ITALIAN OPERA.

COMPOSERS have been rarely successful in setting Shakespeare's plays, and the best of them have, as a rule, avoided doing so. Mendelssohn was quite content with having written the incidental music to the 'Midsummer Night's Dream,' and he absolutely declined to convert the 'Tempest' into an opera, which, however, Halévy undertook to do for Her Majesty's Theatre, with the aid of Scribe. The attempt was a failure. Meyerbeer hesitated about 'Macbeth,' and on examining the music ascribed to Locke, he came to the conclusion that he would not meddle with the witches; but Signor Verdi, boldly discarding the supernatural side of the tragedy, did set 'Macbeth.' Even in Italy the work failed, as did that by Chelard; Signor Verdi's version has never been produced in London; it was tried in Dublin, with Madame Viardot as Lady Macbeth; but the drinking song (Brindisi) of the lady in the Banquo banquet scene caused irrepressible hilarity. M. Gounod and the Marquis d'Ivry have shared the fate of Zingarelli, Vaccaj, Bellini, and other musicians who have set 'Romeo and Juliet,' that is, their scores have been interred in the tomb of the Capulets. Even Rossini's masterly and dramatic numbers in 'Othello' have not retained the opera in the repertoire; any attempt at revival fails to interest the public. Some of the comedies of Shakespeare have fared better than the tragedies, for instance, there are the operas of the 'Merry Wives of Windsor,' by Otto Nicolai; 'Katherine and Petruchio,' by the late Hermann Goetz; 'Benedict and Beatrice,' by Berlioz; the 'Winter's Tale,' by Herr Taubert, of Berlin, &c. The incidental music to some of the comedies composed by the late Sir Henry Bishop is still preserved in the concert room. The choice of 'Hamlet' for an opera was most hazardous; and it is impossible to conceive what could have prompted M. Ambroise Thomas to select 'Hamlet,' for he was certainly not happy in his treatment, in 1850, of the 'Midsummer Night's Dream' and the 'Merry Wives of Windsor.' MM. Michel Carré and Jules Barbier in their 'Hamlet' introduced most objectionable situations, making the Prince indulge in a drinking bout with the comedians, with a refrain that days are short and life is long; they adopted also the strange introduction by Dumas, in his dramatic translation, of the Ghost to lecture the King and Queen before their deaths, and to act the part of herald by raising the cry for Hamlet "Vive le Roi," on which the curtain descends. 'Hamlet' owed its success in Paris, in 1868, at the Imperial Opera-house, to the fine acting of M. Faure, who had seen Macready's Hamlet in Paris, to the beautiful ballet, 'La Fête du Printemps,' in the fourth act, and, above all, to the exquisite vocalization of Madame Nilsson, who introduced her Swedish melodies in the mad scene of Ophelia; but the interest of the twenty-four numbers of the elaborate score, ingenious in the instrumentation, vigorous in some of the concerted pieces, is absorbed in the part of Ophelia, and the five-act opera ought to have been named after the Danish maiden. The

heaviness of the music has hindered the opera from travelling beyond Paris and Germany. In Italy 'Hamlet' has had but precarious success; popular it never has been with the Italian audience; Since the Italian adaptation was brought out at Covent Garden, in 1869, there has been a succession of representatives of Ophelia and of Hamlet; it is not their fault the opera never proves attractive; and at last its revival at the Royal Italian Opera has dwindled down to one single performance, and this is only given to retain the right of representation. Thus on the 12th that very clever artist Mlle. Heilbron was the Ophelia, a part which she will have to enact at the Grand Opera in Paris, but a scant attendance and a frigid assemblage indicated that not even her charming vocalization and her dramatic power sufficed to relieve the monotonous music. The other artists in the cast were mediocre. Hamlet is a Prince, and should be delineated as a gentleman, free from coarseness.

The season will terminate this evening (Saturday) with Meyerbeer's 'Etoile du Nord.' On the 17th inst. Madame Adeline Patti had for her benefit 'The Barber of Seville,' introducing for the season scene M. Gounod's waltz from 'Romeo and Juliet,' and the ballad "Within a mile of Edinboro' town," the music and words of both airs having the Russianian and Beaumarchais types.

HER MAJESTY'S THEATRE.

THE first assumption in any country of the part of Mephistophiles in M. Gounod's 'Faust' by the French baritone M. Roudil, is almost the only thing needing notice in the nightly and morning representations (seven within the six days). Goethe's fiendish tempter is a very difficult character to personate, and the music is by no means easy to sing. As in Rigoletto and Hoel ('Dinorah'), M. Roudil aimed at originality in his acting, but he will require more practice and experience if he is to realize his conception; his singing was excellent. Madame Nilsson, who played on the 11th inst. Margherita, completed her engagement on the 14th by appearing in the second performance of the 'Mignon' of M. Ambroise Thomas, on which evening the twelve farewell representations at the reduced prices were commenced. The Director, however, intends to enable Madame Gerster-Gardini to add another part to her *répertoire*, as Donizetti's 'Linda' will be produced next Thursday (July 24th). This work, composed for Vienna in 1842, has been too long neglected, for there are some charming numbers in the score. 'Linda' was a favourite opera with Madame Persiani; the late Catherine Hayes, the Limerick vocalist, made her first appearance, in 1849, at the Royal Italian Opera as Linda, and Madame Adeline Patti has added it to her *répertoire*.

Mr. Mapleson has not reduced the number of his instrumentalists and of his chorals for the cheap performances, as it was stated he would do, and Sir Michael Costa conducts four representations during the week, the remaining two nights being under the direction of M. Sainton, the *chef d'attaque*, who takes the *bâton*. Madame Marie Roze will replace next Monday Madame Nilsson as Mignon, and Mdlle. Minnie Hauk was to enact Elsa in 'Lohengrin' last night (Friday) as the substitute for the Swedish *prima donna*. Madame Gerster repeats her delineations of Lucia this evening (Saturday), and of Gilda in 'Rigoletto' next Tuesday.

### CONCERTS.

It is always pleasant to remind artists and amateurs of the day that there are living pioneers of art who, years since, were earnest and hard workers, and such a musician is the patriarchal pianist M. Mortier de Fontaine, who thirty years ago played at the Musical Union in Hummel's Trio in E flat. His name is honourably associated with the works of Beethoven, for it was M. Mortier de Fontaine who had the artistic skill and moral courage to attack, in Germany, the latest pianoforte sonatas, the execution of which was pronounced to be impracticable. He

has the pianoforte productions at his fingers' ends, and no surprise, therefore, could be felt that his technical skill in the interpretation of works by Bach, Scarlatti, &c., was still evident the other day: the more modern compositions of Schumann and Herr Brahms were also illustrated. He further introduced a Prelude by Purcell, and a Duet for piano and violin by the Brunswick composer Frederick Fiorillo (a son of the famous Neapolitan, Ignace Fiorillo), who in 1788 settled and died in London, and whose 'Studies for the Violin' are still remembered. Fräulein Bertha Haft, the violinist from Vienna, Madame de Fontaine (piano), and Herr Klein (violin), with the vocalists Miss José Sherrington and Miss Damian, Mr. Cowen conductor, assisted the veteran pianist.

Mdles. Wanda and Jadwiga de Bulewski displayed their executive ability, the former as pianist and the latter as violinist, in a selection of classical compositions on the 12th inst. at a morning concert given at the Embassy, Albert Gate, by permission of the French ambassador, and under distinguished patronage. The two Polish artists distinguished themselves specially in De Beriot's Seventh Violin Concerto, the pianoforte accompaniment substituted for the orchestral *tutti*. Madame Stella Corva, Miss Lilian Bailey, and Herr Henschel were the vocalists, and Mr. Ganz the conductor. One of the vocal pieces was an effective duet, "Per amabile belta," from Handel's Italian opera "Giulio Cesare." The German baritone has made able use of the Handelian *répertoire* of the lyric drama, for there is a mine of melody in his operas, not to be ignored on account of his oratorios, to which, by the way, Handel transferred some of his secular songs.

Miss Florence Copleston, the American pianist, displayed her capabilities at a Matinée in the Steinway Hall on the 12th inst., selecting works by J. S. Bach, Schumann, Beethoven, Chopin, Herr Heller, Dr. Liszt, and Herr Rubinstein. It was quite obvious that the young artist had studied at Leipzig under Herr Reinecke, and at Weimar under Dr. Liszt. Miss Copleston, who is the daughter of the musical critic of the *New York World*, will follow her professional career in her own country. The lady had the co-operation of Herr Carl Feininger, violin, and of the vocalists Madame Feininger, Mdlle. Van Zandt, M. Carleton, and Signor Tecchi, with Mr. F. H. Cowen conductor.

Signor Guido Papini completed his series of violin recitals on the 11th inst. at 2, Balstrade Street, performing his own fanciful Scherzettino, besides solos by Tartini ('Il Trillo del Diavolo'), by L. Samson and Zoeller. The Italian artist joined Mr. G. A. Osborne in an Adagio and Rondo for violin and piano by the last-mentioned professor, and he was also associated with Mr. Hartvigsen in Beethoven's Sonata in  $\epsilon$  flat, the last-mentioned pianist contributing solos by Schumann, Chopin, and Dr. Liszt. The accomplished Italian soloist would be doing a service if he would give a recital of the compositions for his own instrument by the masters of his own sunny land in chronological order.

At the *Matinée* at Vernon House, Pembridge Villas, on the 12th inst., given by the Misses Thomson, vocalists, the leading artists were Miss Clinton Fynes and Herr Carl Hanse, pianists; Herr Oberthur, harp; and M. L. Duvernoy, basso.

Mr. Brinley Richards, the pianist and composer of the Welsh national anthem, 'God bless the Prince of Wales,' which the band of the Paris Garde Républicaine played with success at the French Fancy Fair of the Royal Albert Hall, gave a *Matinée* by invitation on the 15th inst. in the Langham Hall, to show the progress of his pupils, to whose performances, however, we need not refer, but the technical skill of Mr. Brinley Richards, who is too rarely before the public as a pianist, was proved in solos by Bach, Chopin (the "In Memoriam" Marche), and by Herr Henselt. The aid of Messrs. Shakespeare and M'Guckin was afforded, with Mr. J. Partridge accompanist, and vocal solos by Mr. Brinley Richards, whose duets and quartets were also introduced.

### Musical Gossip.

THE preliminary programme of the Bristol Musical Festival has been politely forwarded to us by the two hon. secretaries, Messrs. R. H. Wilson and Mr. F. H. Lawes, jun. The popularity of this triennial meeting is proved by the long list of Vice-Presidents, Her Majesty being the patron, of leading noblemen, of the clergy, of the Members of Parliament, and other gentlemen more or less connected with the counties of Gloucestershire, Somersetshire, Devonshire, &c.; and still more remarkable, as indicative of the spirit and liberality of the inhabitants of Bristol, is the list of members of the local Musical Festival Society of more than 350 guarantors of 25*l.* each. The works to be performed in the Colston Hall are, for the four morning concerts of the 14th, 15th, 16th, and 17th of October, the two oratorios, 'Samson' and the 'Messiah,' by Handel; Mendelssohn's 'Elijah' and 'Hear my Prayer'; Herr Brahms's 'Rinaldo'; Mozart's 'Requiem,' and Rossini's 'Stabat Mater.' The schemes of the three evening concerts of the 14th, 15th, and 16th of October include Mendelssohn's 'Walpurgis Night,' Beethoven's 'Choral Symphony' (No. 9), Beethoven's 'Emperor' Pianoforte Concerto in *E* flat, Schubert's unfinished Symphony in *B* minor, Mendelssohn's 'Scotch' Symphony in *A* minor and his 'Ruy Blas' Overture; Cherubini's 'Anacreon' and Weber's 'Euryanthe' Overtures; works by Herr Raff, Herr Goldmark, and orchestral *entr'actes* from Herr Wagner's 'Lohengrin.' This is altogether a varied and very interesting selection, which will be supplemented by the solos of the leading singers, who will be Madame Albani (Mrs. Ernest Gye), Miss Thursby, Madame Patey, Madame Trebelli, Messrs. Lloyd, McGuckin, Hilton, and Sandley. The Bristol Festival Choir will be the chorus, with the Manchester orchestra of eighty players, and Mr. C. Halle, pianist and conductor. Mr. G. Riseley will be the organist, and Mr. Rootham chorus master. The tariff for reserved seats has been lowered, the maximum charge being fifteen shillings.

THE medical advisers of Mr. Arthur Sullivan have advised a total cessation from labour for a time, and the composer is, therefore, going abroad for a change. His duties as Principal of the South Kensington Training School will during his absence be performed by Dr. Stainer, the organist of St. Paul's Cathedral. Mr. Sullivan will not be able to conduct the Promenade Concerts at Covent Garden next month, but it is hoped he will have recovered sufficiently to conduct his oratorio, 'The Light of the World,' at the Hereford Festival in September, and the first evening concert as announced. Mr. Sullivan's proposed visit to America in company with Mr. Gilbert, to produce a new opera, and thus secure the copyright both for words and music, will depend on Mr. Sullivan's restoration to health.

THERE will be two rehearsals in St. George's Hall, on the 18th and 20th of August, of the principal works to be performed at the Birmingham Musical Festival, including the two cantatas, 'The Lay of the Bell,' by Herr Max Bruch, the 'Lyre and the Harp,' by M. Saint-Saëns, and the offertorium for bass solo, chorus, and orchestra, 'Date Sonitum,' composed by Sir Michael Costa for Lablache, which will be sung at the Festival by Mr. Santley. A new overture by Mr. Hep, Mus. Doc., will also be given.

DR. SLOMAN's cantata, 'Supplication and Praise,' will be performed by the Norwood Choral Society during the ensuing autumn.

NEXT Thursday afternoon in St. James's Hall the distribution of prizes to the pupils of the Royal Academy of Music by the Duchess of Edinburgh will take place, after a Students' Orchestral Concert under the direction of Mr. Walter Macfarren.

THE Sunday afternoon organ recitals by Mr. Statham have ceased. They were quite successful, free tickets being issued by the National Sunday League.

THE Mozart Festival was to be celebrated at



Salzburg on the 17th, 18th, and 19th inst. with the co-operation of leading artists, vocal and instrumental, from Vienna.

A MEMORIAL to the Government is in course of signature for a grant out of the Civil List of a pension to the widow and daughters of the late Dr. Gauntlett, who was organist in turn of Christ Church, Newgate Street, of St. Olave's, Southwark, and before his death at the church of St. Bartholomew's Hospital. His true claim for distinction lies in his adoption of the organ in the place of the old *r* and *g* instruments, and through his labours the organ is now established in England; under his superintendence the large organs in the Birmingham Town Hall, Christ Church, St. Peter's, Cornhill, &c., were constructed by Mr. William Hill, the organ builder. Dr. Gauntlett composed largely for cathedral, church, chapel, and he was active in the extension of choral worship. His hymns, psalm, tune, carol, anthem books, &c., are numerous. He was the first critic to bring into prominent notice the works of Bach and Beethoven, of Cherubini and of Spohr. The Oxford University Professor of Music, Sir F. Gore Osuseley, and other eminent authorities will support the prayer of the memorial.

On the 23rd and 24th inst. a musical festival will be celebrated in Chester in aid of the Cathedral "Restoration Fund"; there will be two morning performances in the Cathedral and one miscellaneous concert in the music hall. On the 23rd the special service in the Cathedral will comprise Spohr's oratorio, 'The Last Judgment,' and a selection from Beethoven's 'Mount of Olives,' besides Attwood's Coronation Anthem, "I was glad," and a Magnificat and Nunc Dimittis in *c*, composed for the occasion by Mr. J. C. Bridge, M.A., Mus. Bac., who is the conductor of the festival; on the 24th the Cathedral service will include Mendelssohn's 'Hymn of Praise' and a new Magnificat and Nunc Dimittis by Dr. J. F. Bridge, of Westminster Abbey. The solo singers will be Miss José Sherrington, Miss J. Jones, Madame Patey, Mr. J. Maas, and Signor Foli.

## DRAMA

LYCEUM THEATRE.—Sole Lessee and Manager, MR. HENRY IRVING.  
MONDAY, July 21st. 'The BELLS' (last time), at 8.30. Mr. Irving, &c.  
TUESDAY, July 22nd. 'CHARLES I.' (last time), at 8.30. Mr. Irving, Miss Ellen Terry.  
WEDNESDAY, July 23rd. 'HAMLET' (last time), at 7.30. Mr. Irving, Miss Ellen Terry.  
THURSDAY, July 24th. 'LADY OF LYONS' (last time), at 8.30.  
FRIDAY and SATURDAY, JULY 25th and 26th, MR. IRVING'S ANNUAL BENEFIT.  
The Performance will commence at 7.30 with the First Act of Shakespeare's 'KING RICHARD III.' followed by Fourth Act of 'RICHARD III.' Fourth Act of 'CHARLES I.'; Third Act of 'LOUIS XI.' Third Act of 'HAMLET'; terminating with the *Fin* Some; and concluding with Kenney's Farce of 'RAISING THE WIND.' JEREMY DIDDLEY, MR. IRVING.  
SATURDAY, July 26th, LAST NIGHT OF THE SEASON, at 8. Mr. G. Willis Play, 'EUGENE ARAM,' followed by 'RAISING THE WIND.'  
THE LAST MORNING PERFORMANCE will take place on SATURDAY, July 26th, at 2 o'clock, particulars of which will be announced.  
Box Office open daily from 10 to 5, where full Costs of the Plays are obtained, and Seats booked for all parts of the house, excepting Pit and Gallery.

## THE WEEK.

GAITY (Closing Performances of the Comédie Française).— 'Philiberte,' Comédie en Trois Actes. Par Emile Augier, 'L'Étourdi,' Comédie en Trois Actes. Par Molière. 'Davenant,' Comédie en Un Acte en Vers. Par Jean Racine.

The idea of reviving the 'Philiberte' of M. Emile Augier seems to have been as sudden and unexpected as it was curious. Clever as is the versification of this comedy, and bright and animated as is its dialogue, its action is nugatory, and its principal character inconceivable outside the domain of fairyland, wherein it has already been turned to profitable account. Philiberte is, indeed, Cinderella. In spite of all evidence to the contrary, she believes herself plain and stupid, and she refuses with insult the advances of a young and ardent lover, because she conceives it impossible his desires should extend beyond her fortune to herself. From her errors she is at last won by a device altogether worthy of the

period—about 1775—in which the action passes. A young nobleman, who, as she subsequently states, is no more than her equal in rank, proposes calmly to make her his mistress. This proof that she is able to inspire passion so gratifies her she forgets for a while to snub the cavalier young gentleman, and runs off to make up matters with her early lover, who, though a little untractable, is bound in the end to yield to her very openly expressed preference. It is singular how good a play, from the literary standpoint, this fable, so weak and preposterous, supplies. The heroine, the Chevalier de Talmay, and his uncle, the Duc de Chamaraule, indulge, however, in thoroughly delightful badinage, and the charm of the dialogue atones for the feebleness of the plot and the triviality of the incidents. Two or three things concerning this play appear worthy of mention. First produced at the Gymnase on the 19th of March, 1853, it elicited such unfavourable criticisms from a portion of the press that M. Augier, "pour encourager les autres," judged it expedient to challenge one of his critics. His choice fell upon M. Mousset. The duel which ensued was without results, but the sting of the criticism was of service to the dramatist, whose next work, 'Le Gendre de M. Poirier' (written in conjunction with M. Jules Sandeau), was a masterpiece. Four years later 'Philiberte' was seized by the Comédie Française, by whom it was produced on the 1st of August, 1857. How poor is the representation now supplied may be seen by contrasting the cast assigned the play on three separate occasions on which it has been produced or revived. The rôle of the heroine, it may be stated, was originally intended for Rachel:—

	Gymnase.	Française.	Gaiety.
Duc de Chamaraule ..	Dupuis	Samson	Thiron
Chev. de Talmay ....	Bressant	Bressant	Boucher
Comte d'Ollivon .....	Landrol	Leroux	Prudhon
Raymond .....	Lafontaine	Maillet	Baillet
Mme. de Grandchamp ..	Mélanie	Lambquin	Jouassain
Julie .....	Figeac	Figeac	Barretta
Philiberte .....	Rose-Chéri	Judith	Broisat

On the latest occasion Madame Jouassain and M. Thiron showed themselves admirable actors. The part of the Chevalier was quite out of reach of M. Boucher, and should have been played by M. Delaunay, while Mdlle. Broisat, though gracious and tender as she always is, was also unable to make anything of the character of Philiberte.

In 'L'Étourdi' M. Delaunay was Lélie; M. Coquelin, Mascarille; M. Barré, Anselme; M. Coquelin cadet, Trufaldin; M. Martel, Pandolphe; Madame Lloyd, Hippolyte; and Mdlle. Bianca, Célie. The interpretation was adequate, M. Coquelin's performance being especially admirable.

The programme at the closing representation consisted of 'Gringoire' and 'L'Étincelle,' with the fifth act of 'Hernani,' a recitation of 'La Bénédiction' of M. Coppée by M. Febvre, and a first representation of a new comedy by M. Jean Aicard, entitled 'Davenant.' The assumed relationship between Shakespeare and Davenant, begotten of Anthony à Wood's assertion that Shakespeare was in the habit, when passing through Oxford, of resting at the Crown Tavern, kept by the elder Davenant, supplies the fable of a piece originally intended for Mdlle. Sarah Bernhardt, and called 'Shakespeare et Fils.' William Davenant serves in the same house in Oxford which Shakespeare previously visited, and is from some prompting

of affinity a perpetual student and lover of the works of his father. Some disparaging remarks concerning Shakspeare which drop from the lips of Lord Pembroke, who, with other noblemen, is drinking at the Crown, provoke an indignant rejoinder from the lad. Encouraged by the aristocratic guests, William Davenant commences an eloquent defence of Shakspeare, and quotes approved passages from his plays, with the effect of convincing Lord Pembroke of "rash judgment," and of winning for the reciter the protection of Lord Southampton, the son of the well-known friend of Shakspeare. This is as much of the plot of an ingenious piece, which is, of course, characteristically French in conception and execution, as needs to be told. Davenant the elder is, it may be stated, aware of the relationship between the youth he has nourished as his own and Shakspeare, his wife having on her death-bed confessed the truth. After testing the loyalty of the youth, he admits in a lachrymose fashion, worthy of the lugubrious innkeeper whom à Wood describes, that it is the voice of blood which speaks in the desire of the lad for the stage, and sends him with Lord Southampton to London, to win the notable advantages which befell him—a reputation wholly beyond his merits, the friendship of Suckling, the protection of the Duke of Newcastle and that of Milton, a knighthood gained on the field of battle, the laureateship, and one or two other qualifications and disqualifications, which rendered him for ever afterwards the butt of such wags as Suckling, Rochester, and Sir John Mennis. M. Got plays admirably as the innkeeper, and Mdlle. Dudlay, as William Davenant, speaks with admirable elocution and with dramatic power the passages from Shakspeare put into the mouth of the hero. M. Prudhon, Boucher, Truffier, &c., looked very gallant as the Court rufflers who invade the Oxford inn. It is, however, distinctly wrong on the part of one or two of these actors to present noblemen at their meals eating with a comic diligence copied from the starving hero of 'Gringoire.'

The reception of the Comédie Française on the closing night of the performances had warmth which shows how genuine admiration has been inspired by their performances. There was, indeed, about the demonstration a ring of sincerity which, on the part of audiences such as assembled at the Gaiety, might well inspire pride and gratitude in its objects. It is not *à propos* of the Comédie Française, but rather as a reflection upon humanity in general and actors in particular, we add that the diet upon which gratitude soonest starves is benefits, and that vanity is an absolute antidote against pride.

## Dramatic Gossip.

MISS GENEVIÈVE WARD will produce at the Lyceum Theatre, on the 2nd of August, a new drama by Messrs. Palgrave Simpson and Claude Templar, in which she will play two distinct rôles.

A "MELO-DRAMATIC BURLESQUE," by Messrs. Saville Clarke and Lewis Clifton, has been produced at the Folly, under the title of 'Another Drink.' The early scenes of 'L'Assommoir' are cleverly parodied; the burlesque representation by Mr. Anson of *delirium tremens* is as far from being comic as it is from being edifying.

AFTER the departure of the Comédie Française the Gaiety Theatre reopened with the burlesque

of 'Pretty Esmeralda,' the farce of 'Stage Struck,' and the comic operetta of 'The Happy Village.' A more whimsical contrast to the kind of entertainment previously offered could not readily be provided. Among forthcoming novelties at this house are a new version, by Mr. Burnand, of 'Le Mari de la Débutante' and an adaptation, by Mr. Henry S. Leigh, of 'Le Grand Casimir.'

MR. HENRY IRVING will take his benefit at the Lyceum on Friday and Saturday evenings, July 25th and 26th. On the former evening selections from 'Richard III.,' 'Richelieu,' 'Charles I.,' 'Louis XI.,' and 'Hamlet' will be performed; on Saturday 'Eugene Aram.' On both nights the performances will end with 'Raising the Wind.'

TO CORRESPONDENTS.—H. J. P.—J. P.—F. L. S.—G. S. G.—R. N.—J. S. F.—received.  
F. D.—Next week.  
W. A.—We had contemporary authority for the statement.

"A. C. S." has kindly pointed out to us that General Icyroff, in quoting the 'Epicure,' which we mentioned *Athen.* No. 2697, p. 9, col. 3, has forgotten to say that it is by George Chapman. Our remark about the scarceness of "the tracts" should have been confined to the first tract, of which Mr. Butth possessed the only copy known.

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